

F I F T I E T H   Y E A R

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Fiftieth Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 6, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCIX—NO. 7

NEW YORK, SATURDAY, AUGUST 17, 1929

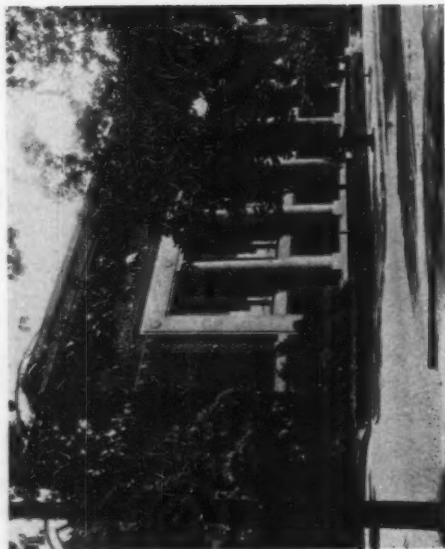
WHOLE NO. 2575



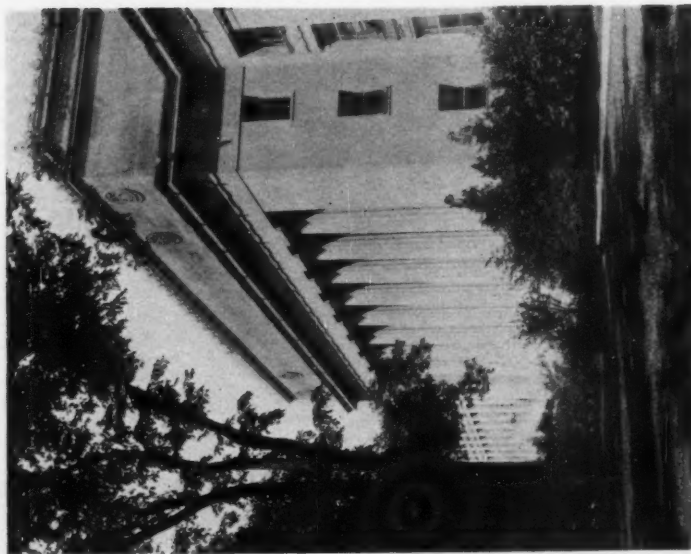
*Daguerre photo.*

Rosa Raisa

Whose Norma Has been Recognized as an Artistic Milestone by Europe, the United States and South America.



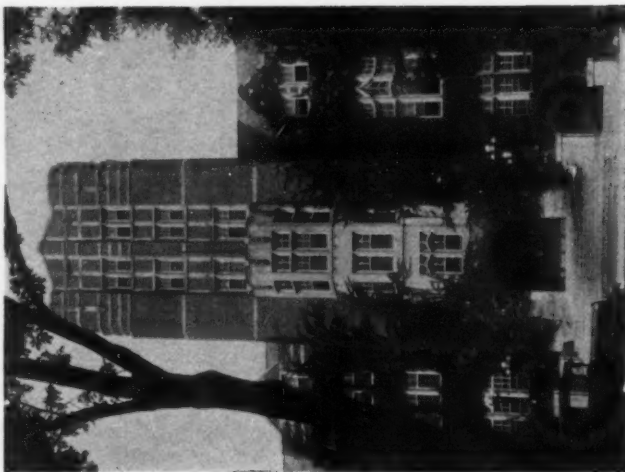
**HILL AUDITORIUM.**  
Seating 5,000. Where the Choral Union and May Festival Concerts Are Held. Also Orchestral Concerts and Recitals on the New \$75,000 Skinner Organ



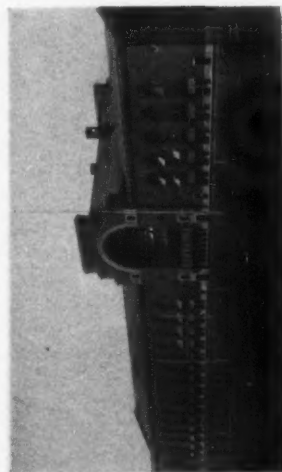
FIRST UNIT OF NEW ANGELL HALL

## University of Michigan, Ann Arbor, Mich.

Some of the Magnificent Buildings at the University of Michigan—The School of Music Will Form One of the Important Units of the University Next Season.



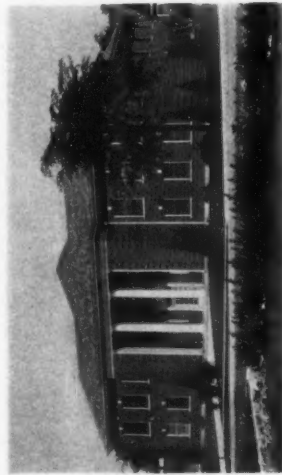
**MICHIGAN UNION CLUB HOUSE.**  
(Tower Entrance), the Million Dollar Club House for Michigan Men Students



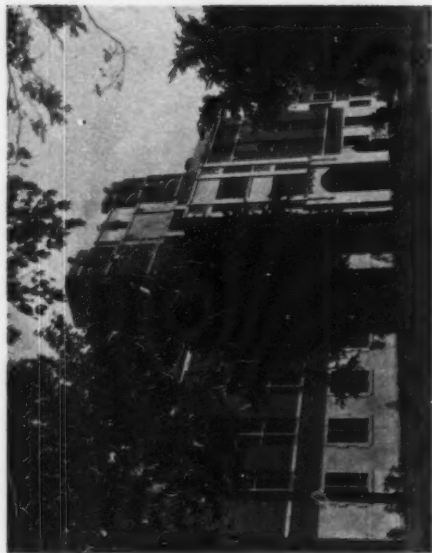
**NEW FIELD HOUSE**  
for Michigan Men Students



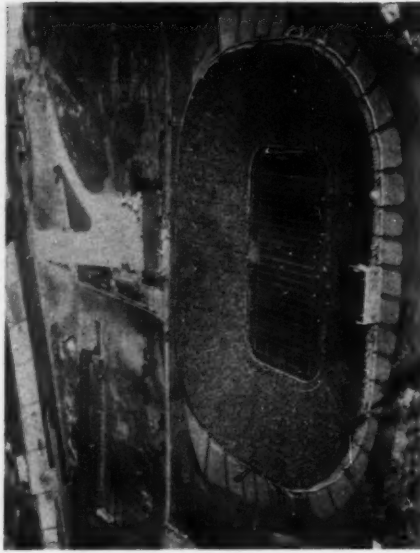
**SCHOOL OF MUSIC BUILDING.**  
Administrative Offices, Teaching and Practice Studios



**NEW FIELD HOUSE.**  
at Palmer Field, for Michigan Women Students



**WOMEN'S LEAGUE CLUB HOUSE.**  
the New Million Dollar Club House for Michigan Women Students



**AEROPLANE VIEW OF NEW FOOTBALL STADIUM.**  
Seating 90,000. Here the Famous Michigan-Harvard Game Will Be Played November 9.



UNIVERSITY OF MICHIGAN HOSPITAL



**INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY**  
Church, Concert and School Positions Secured  
**MRS. BABCOCK**  
Carnegie Hall, New York  
Telephone: 2634 Circle

**DUVAL STUDIOS, INC.**  
NEW YORK PARIS MILAN  
**J. H. DUVAL**  
Maestro Duval is now teaching in Italy  
**VOICE — OPERA — CONCERT**  
707 Carnegie Hall  
(Circle 1350)

**ROSS DAVID**  
**VOCAL STUDIOS**  
63 West 56th Street  
Phone: Circle 2297

**HENRIETTE MICHELSON**  
PIANIST  
Member of Faculty of the Institute of Musical Art,  
after Sojourn in Europe, is  
RESUMING HER PRIVATE CLASSES  
Summer Address: Carmel, Calif.

**MRS. L. A. TORRENS**  
TEACHER OF SINGING  
Studios:  
29 West 57th St., New York City. Tel. Plaza 2690  
140 East 19th St., New York City  
Tel. Stuyvesant 5956

**ISIDOR STRASSNER**  
VIOLINIST—CONDUCTOR—TEACHER  
Member of American String Quartet, Available  
for Concerts. Conductor Hecksher Foundation  
Symphony Orchestra,  
1769 Eastburn Ave. Tel. Foundation 7068, N. Y. C.

**MICHEL SCIAPIRO**  
INSTRUCTION SOLO VIOLINIST  
Sole Associate Teacher of  
**OTAKAR SEVICK**  
108 West 75th Street, New York City  
Telephone 9002 Trafalgar

**CARL M. ROEDER**  
TEACHER OF PIANO  
Technic—Interpretation—Theory  
Normal Course for Teachers  
603-604 Carnegie Hall, New York  
Residence: 425 West 160th St., New York

**SALVATORE AVITABILE**  
TEACHER OF FAMOUS SINGERS  
VOICE SPECIALIST  
Metropolitan Opera House Building  
1425 Broadway, New York Tel.: Penn. 2634

**PURDON ROBINSON**  
TEACHER OF VOICE AND SINGING  
Co-worker with Dr. H. Holbrook Curtis for  
many years.  
Author of "Song Secrets," "The Importance of  
Vocal Diagnosis."  
James Humecker said: "Mr. Robinson's words are  
golden."  
SPECIAL TRAINING FOR RADIO BROADCASTING  
Teacher of Many Prominent Singers  
245 West 75th St., N. Y. Trafalgar 3651

**ALICE LAWRENCE WARD**  
TEACHER OF SINGING  
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.  
317 Elwood Avenue, Newark, N. J.  
Telephones: Pennsylvania 2634 and Humboldt 1428

**CHARLES LEE TRACY**  
PIANO/ORTE INSTRUCTION  
Certified Leschetitzky Exponent  
Carnegie Hall Studios, 832-3, New York City

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
466 West 153rd Street, New York City

**HENRIETTA SPEKE-SEELEY**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broad-  
way, New York  
New Rochelle Studio, 69 Locust Ave.  
Residence Tel., Sedgwick 4344

**MRS. JOHN DENNIS MEHAN**  
Voice Expert—Coach—Repertoire  
70 Carnegie Hall, 154 West 57th Street  
New York City  
All appointments by telephone, 1472 Circle

**WALTER L. BOGERT**  
Member American  
Academy of Teachers of Singing  
**ART OF SINGING**  
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

**FRANCIS MOORE**  
PIANIST—TEACHER  
169 East 78th St., New York City  
572 Manor Lane, Pelham Manor, N. Y.  
Telephones: Sacramento 8086 or Pelham 2260

**MME. GINA CIAPARELLI-  
VIAFORA**  
Formerly Leading Soprano Metropolitan  
Opera House  
Teacher of noted artists  
Authority on VOICE PLACING  
**GRAND OPERA AND CONCERTS**  
Endorsed by world's greatest artists  
Studios: 311 West 85th St. New York  
Tel.: Endicott 0252

**DEANE DOSSERT**  
Voice Specialist  
16 rue des Marronniers, Paris  
Appointments by letter only

**KATHERINE BELLAMANN**  
TEACHER OF SINGING  
Studio: 200 West 57th Street, New York  
Phone Circle 9873

**WARD-STEPHENS**  
CONDUCTOR  
MOZART FESTIVAL  
of Harrisburg, Pa.  
Studio: 58 West 55th Street, New York

**ERNEST CARTER**  
COMPOSER—CONDUCTOR  
115 East 69th Street . . . New York City  
Telephone: Rhinelander 8623

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
205 West 57th Street  
New York, N. Y. Phone Circle 8178

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Riverside 0366

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN  
ARTISTS  
Van Dyke Studios, 939 Eighth Avenue, N. Y.  
Telephone: Columbus 1370

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Teaching Season 1928-29 in Los Angeles, Cal.  
Address: 620 South Gramercy Place, Los Angeles

**WILBUR A. LUYSTER**  
Specialist Teacher of Sight Singing  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers." No instrument used.  
Both classes and individual instruction.  
253 Madison Ave., New York  
Phone Caledonia 6781  
Residence Phone: 2838W, Rockville Center

**ALICE GARRIGUE MOTT**  
**ART OF SINGING**  
172 West 79th Street, New York  
Telephone 7122 Trafalgar

**ESPERANZA GARRIGUE**  
**ART OF SINGING**  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER  
OF SINGING  
144 East 62d Street, New York City  
Member American Academy of Teachers of Singing

**MUSIC-EDUCATION STUDIOS**  
555 Edgecombe Ave. (West 160 St.)  
Directors:  
JESSIE B. GIBBS and MARGARET HOPKINS  
Telephone Wadsworth 4433

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of  
singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios, New York City

**JANET SPENCER**  
TEACHER OF SINGING  
175 Claremont Ave., New York City  
Telephone: Cathedral 6840

**NEIDLINGER ENSEMBLE**  
Mrs. William Neidlinger, Pianist  
William Neidlinger, F. A. G. O., Organist  
**RECITALS—MUSICALES—CONCERTS**  
Instruction: Voice, Piano, Organ, Theory  
225 West 99th Street New York City

**LEON CARSON, Tenor**  
TEACHER OF SINGING  
New Jersey Studio New York Studio  
20 Cottage Place, Nutley 703 Steinway Hall  
Tel.: Nutley 997-W Tel.: Circle 5161

**CHRISTIAAN KRIENS**  
COMPOSER, CONDUCTOR, VIOLINIST  
INSTRUCTOR  
Conductor Kriens Symphony Club  
First American School for Orchestra Players. A  
few vacancies for string and wind instruments.  
303 Carnegie Hall  
Telephone: 1350 Circle

**ADOLPH WEISS**  
Teacher of Harmony, Counterpoint and  
Composition  
Pupil of  
**ARNOLD SCHOENBERG**  
at the Berlin Academy 1925-27  
11 West 69th St., N. Y. Phone: Susquehanna 5956

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
**VOICE PRODUCTION**  
61 Gramercy Park—North : New York  
Telephone: Gramercy 1717

**F. W. RIESBERG, A.A.G.O.**  
Organist Calvary Baptist Church, New York  
**PIANO AND ORGAN INSTRUCTION**  
Studied under Reinecke, Scharwenka, Liszt and  
Papert, Leipzig. N. Y. School of Music & Arts,  
310 West 92nd St. Tel. Schuyler 4140  
Courses arranged to suit individual requirements.  
Personal address, 601 West 140th St.,  
Tel. Audubon 1140

**CARL FIQUE**  
**KATHERINE NOACK FIQUE**  
PIANO, VOICE, HARMONY AND  
COMPOSITION  
28 South Portland Avenue Brooklyn

**EDOARDO PETRI**  
Master of Arts Columbia University  
**TEACHER OF SINGING**  
Endorsed by world famous singers and  
educators  
Studio: 1425 Broadway . . . New York  
Phone 2628 Pennsylvania

**HANNA BROCKS**  
**LYRIC COLORATURA SOPRANO**  
Concerts—Recitals—Instruction  
Studio: 157 West 73rd Street, New York  
Phone: 3312 Susquehanna  
Also Classes for Children

**LILLIAN SHERWOOD-NEWKIRK**  
**ART OF SINGING**  
1425 Broadway, Studio 32, (Metro-  
politan Opera House Bldg.), N. Y.,  
Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**ETHEL WATSON USHER**  
VOCAL COACH—ACCOMPANIST—ORGANIST  
PIANO Students Accepted  
127 West 78th St., New York City  
Telephone Susquehanna 3135

**THE ADDYE YEARGAIN HALL  
INSTITUTE**  
OF PIANO CLASS INSTRUCTION  
Graduates now teaching in New York Schools  
Normal class every month.  
August Class at Norfleet Trio Camp,  
Peterborough, N. H.  
65 West 56th Street, New York Circle 6322

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway,  
New York. Phones: Pennsylvania 2634 and 2668

**S. CONSTANTINO YON**  
VOCAL AND PIANO INSTRUCTION  
By appointment only  
853 Carnegie Hall, New York  
Phone: 0951 Circle

**MME. ADA SODER-HUECK**  
Teacher of Noted Artists here and abroad  
Recognized Authority on Voice Development,  
Style and Diction  
Opera and Concert Stage  
Studios: 1425 Broadway, N. Y.  
Phones: 4119-2634 Penn.

**DUDLEY BUCK**  
TEACHER OF SINGING  
Director Vocal Department  
Columbia School of Music, Chicago, Ill.

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
**ALICE NEILSEN, GEORGES BAKLANOFF,  
LYDIA LYPKOVSKA**  
132 West 74th Street : : New York City  
Phone: Trafalgar 1291 Louise Carroll, Secy.

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and  
Concertizing in Berlin  
Address: 250 West 104 St., Apt. 44, New York  
Phone Academy 0540  
In Summit, N. J., Mondays  
Stamford and New Canaan, Conn., Wednesdays

**MME. SCHOEN-RENE**  
235 West 71st Street, New York  
Telephone: Endicott 8345

**BRUNO HUHN**  
SINGING LESSONS AND COACHING  
English, French and German Song repertoire  
205 West 57th Street, New York  
Telephone Circle 5420



Voice trials by appointment only

**TOMARS**  
VOICE SPECIALIST  
builds and develops  
voices under  
**GUARANTEE**  
STUDIOS  
11 West 68th St.  
New York  
Phone: Endicott 5654

**MARGOLIS** VOICE CULTURE  
1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."  
**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIO, 1425 Broadway, New York  
Suite 15. Phone: 2634 Pennsylvania



**LOTTA MADDEN**  
SOPRANO  
Limited Number of Pupils  
Studio: 205 West 107th St., N. Y.  
Tel.: Academy 0687  
Seen by appointment only

**M. ZIOLKOWSKI**  
Polish Pianist-Composer  
509 So. Wabash Ave., Chicago, Ill. Tel. 4995 Kildara

851-52 CARNEGIE HALL, N. Y. C.  
Tel.: Circle 1350  
**KYZER** Vocal Instruction  
Home Tel: Havemeyer 4027

**SHAFFNER**  
SOPRANO  
28 East 70th St., New York

**ARTHUR WARWICK**  
PIANIST-TEACHER  
Director of Piano-Harmon School for Boys  
113 West 57th Street, N. Y. Tel. Circle 4780

**COENRAAD V. BOS**  
ACCOMPANIST-COACHING  
Ruedaheimer Platz 10, Berlin, Germany

**BENDITZKY**  
3445 ELAINE PLACE, CHICAGO, ILL.

**DILLING**  
HARPISIT  
Mgt. Hessel & Jones Studio: 25 W. 51 St.  
Steinway Hall, New York N. Y. Tel. Circle 1817



**ALBERTO BIMBONI**  
Musical Director  
Care Judson Radio Program  
Corporation  
1618 Steinway Hall, New York  
Telephone: Circle 7270

CLAUDE  
WILLARD

**WARFORD SEKTBERG**

19 Boulevard  
Montmorency  
Paris,  
France  
Until  
October

4 West 40th St., New York City  
Tel. Penn. 4897

## The Breakers

On the Boardwalk  
Atlantic City, N. J.

PREFERRED . . .

In Summer and all seasons by those who know and wish the best upon either the American or European Plan.

Sensible rates withal.  
Hillman Management.  
Bathing from Rooms.

**JAMES LEVEY**  
Violin Studio  
Former leader  
London String Quartet  
Specializing in  
CHAMBER MUSIC CLASSES  
New in Europe. Returning Oct. 1



**ARTURO DE FILIPPI**  
Tenor—Cincinnati Opera Co.  
Mgt. Norbert Salter, 119 W. 57th St., New York

**Burnerdene MASON**  
DRAMATIC CONTRALTO  
Concert, Recital and Oratorio  
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

**ARVID SAMUELSON**  
PIANIST  
Studio 523  
Steinway Hall, New York Telephone { Circle 8118  
Cath. 1569

**WILLIAM J. REDDICK**  
TEACHER OF PIANO  
HARMONY AND COMPOSITION  
Residence: 319 West 95th St., N. Y. Phone: 16621 River  
"Spring Is Here" "Joyous Youth" "Bubbles" and Other Songs by

**MABELANNA CORBY**  
From Your Dealer or Direct  
**CORBY-LEWIS**  
CONCERT SONGS  
65 Orange Road Montclair, New Jersey

**ELLIS HAMMANN**  
CLARK  
PIANIST  
1616 Chestnut Street Philadelphia

**HOMER MOWE** Voice Training  
166 W. 72nd St., New York City. Tel. 2165 Endicott

**BERGEY**  
Chicago Opera School  
Lyon & Healy Bldg., Chicago

**John Prindle Scott**  
SONG WRITER  
THE SCOTTAGE  
McDonough, Chenango Co., N. Y.

**KARLETON HACKETT**  
TEACHER OF SINGING  
Kimball Hall, Chicago

**ARTHUR DUNHAM**  
CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**ELLA BACKUS-BEHR**  
231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**BARONESS OLGA VON TURK-ROHN**  
PRIMA DONNA SOPRANO VOICE PEDAGOG  
14th Floor, Kimball Hall, Chicago, Ill.

**Yascha FISHBERG**  
VIOLIN STUDIO  
314 West 94th St., N. Y. Tel.: 2067 Riverside

**RUDOLPH REUTER**  
Pianist  
IN AMERICA 1928-1929  
Hessel & Jones, Steinway Hall, 113 West 52 St., N. Y.  
or Mr. Virgil Smith, Fine Arts Bldg., Chicago

MR. and MRS.

**HENRY HOLDEN HUSS**  
Joint Recitals  
Piano and Voice Specialists  
Entire Preparation to Concert Stage  
Special Courses for Teachers  
Studio: 809 Steinway Bldg., 113 W. 57th St.  
Address: 144 E. 150th St.  
Tel. Mott Haven 0363, New York



**SERGEI KLIBANSKY**  
VOCAL INSTRUCTOR  
Studio: 205 W. 57th St.  
New York City  
10324 Circle

**BOUSON**  
COLORATURA SOPRANO  
Standard Booking Office, 17 E. 42d St., N.Y.  
**BLEAKLEY**  
SOPRANO  
M Address: 134 W. 73rd Street, New York  
A Telephone: 2589 Susquehanna

**MME. GITA GLAZE**  
VOICE PRODUCTION  
Address 119 West 80th St., New York  
Phone 0634 Endicott

**GRACE G. GARDNER**  
EUROPE-NEW YORK  
Artist Teacher  
"Internationally recognized as a Voice Builder, Voice Repairer and Coach."  
Opera, Oratorio, Concert, Diction. Teacher of Lucille Lawrence and many other successful singers. Studio: Hotel Metropole, Cincinnati, Ohio.

**THE MARGARET E. MACCONACHIE**  
STUDIOS OF MUSIC  
Voice and Piano Brownsville, Texas

**JERDONE BRADFORD**  
CONTRALTO  
Mgt.: Roland A. Gibson, 231 E. 13th St., New York

**ELLEN KINSMAN MANN**  
TEACHER OF SINGING  
506 Fine Arts Building Chicago, Ill.

**Louise St. John WESTERVELT**  
SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**KRAFT**  
Concert - TENOR - Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**PAUL SAVAGE**  
VOICE  
516 Steinway Hall New York

**CLARENCE DICKINSON**  
Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**OTTO LUENING**  
Composer-Conductor  
2 1/2 years executive director Opera Dept., Eastman School  
Vocal Coach—Theory and Composition  
305 West 92nd St., N. Y. Tel.: Riverside 7184

**BUTLER** Soprano  
PUPILS ACCEPTED  
512 Fine Arts Building Chicago, Ill.

**HAMILTON MORRIS**  
CONDUCTOR Teacher  
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

**SIBYL SAMMIS MacDERMID**  
SOPRANO PUPILS ACCEPTED  
SHERMAN SQUARE STUDIOS: 160 W. 73rd St., New York City  
Tel.: Trafalgar 8701 and Endicott 8748

**RUTH J. KENNARD**  
TEACHER PIANO-HARMONY  
Children a Specialty  
STUDIO: 828 Carnegie Hall, New York City  
RESIDENCE: 25 East 17th St. Phone: Rhineland 5448

**MARGARITA MELROSE**  
PIANIST  
7622—12th Ave., Brooklyn, N. Y.  
Tel. 5255 Bensonhurst  
"Miss Melrose comes out of the West with a tone which is vigorous, not to say thundering."—N. Y. World.

**FRANCES SEBEL**  
SOPRANO  
Hotel Franklin Towers, 323 West 86th St., New York  
Telephone: 5386 Schuyler

**Maude De Voe**  
Soprano and Teacher  
Studio:  
1425 Broadway (Room 43) New York  
(Visuola Exponent)

**VICTOR HARRIS** THE BEAUFORT  
TEACHER OF SINGING IN ALL ITS BRANCHES  
(Member of the American Academy of Teachers of Singing)

**NATIONAL OPERA CLUB OF AMERICA, Inc.**  
America's greatest organization for  
the furthering of interest in opera  
Baroness Katharine E. Von Klenner  
1736 Broadway New York  
Apply to President for all information

**LAZAR S. SAMOILOFF**  
Summer Vocal Classes  
DENVER, COLO., Lamont  
School, till Aug. 2nd  
PORTLAND, ORE., Mrs.  
M. A. Vann, 1078 E.  
Starr St., till Aug. 23rd.  
SEATTLE, WASH., till  
Sept. 2nd.  
LOS ANGELES, CAL.,  
Sept. 10th till Oct. 23rd.  
BEHYMER MANAGER  
New York 309 West 85th Street

**ANNE YAGO**  
CONCERT — OPERA — ORATORIO  
Address Box 231, East Falls Church, Virginia



**JOSEPHINE LYDSTON SEYL**  
SOPRANO  
COSTUME RECITALIST  
Manager, 640 Lyon & Healy  
Bldg., Chicago. Harrison 5182

**MINTZ**  
SOPRANO  
Teacher of Singing  
115 West 7th St., Plainfield, N. J.  
Telephone: Plainfield 9299

**LJUNGKVIST**  
TENOR  
282 West End Avenue (Near 72nd St.), New York. Tel. 1547 Endicott

**JOHN BARNES WELLS, Tenor**  
COMPOSER-RECITALIST  
Management: Harriet Steel Pickernell  
29 West 57th Street, New York Plaza 2508

**ARCHIBALD SESSIONS**  
Concert Accompanist—Coach  
616 Steinway Hall, Wednesdays  
Phone: Circle 5833

**FAY FOSTER**  
Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties  
Address—15 West 11th St., N. Y. City

**ARTHUR M. BURTON**  
BARITONE  
Fine Arts Building Chicago

**G. RESCHIGLIAN**  
OPERA AND CONCERT TENOR  
Solist—St. Vincent Ferrer, N. Y. C.  
Vocal Studio—202 W. 79 St., N. Y. C. Tel. Endicott 8427

**BELLE FISCH SILVERMAN**  
VOICE BUILDING  
REPERTOIRE COACHING  
Address: 301 Clinton Ave., Newark, N. J.  
Telephones: Waverly 4200 and Terrace 8915

**ALEXANDER ROSANOFF**  
Teacher of Singing  
Formerly of the Imperial Opera in Moscow and leading  
opera houses in Italy. Recommended by Rachmaninoff,  
Brahms and Koussevitzky.  
Studio: Hotel Ansonia, E'way & 73d St., New York

**V. COLOMBATI**  
VOICE PLACEMENT—COACHING  
Teacher of Josephine Lucchesi  
Studio: 226 West 70th Street, New York  
Susquehanna 1980



**MME. LILLIAN CROXTON**  
COLORATURA SOPRANO  
Croxtan Management, Hotel  
Hamilton, West 73d Street,  
New York City

**DANIELL**  
VOICE BUILDER  
Diaphragmatic Breathing and Voice Placement  
Studios: 131 West 110th St., New York City  
Telephone Monument 0777

The Center for  
Modern Music

**J. & W. CHESTER LTD.**  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1  
Complete Catalogues post free on application



**ARIADNE HOLMES EDWARDS**  
ITALIAN SCHOOL OF SINGING that produced  
the famous baritones BATTISTINI, CARUSON  
and DE LUCA. Studio 803, STEINWAY HALL,  
113 West 57th St., New York. Tel. Circle 3278.

**RALPH ANGELL**  
ACCOMPANIST  
3536—79th Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

**MME. JEANNETTE CAZEAUX**  
LYRIC SOPRANO  
Specialist in teaching singers the difficult art of  
French songs and their perfect vocal rendition.  
134 W. 93rd St., N. Y. Tel.: 0361 Riverside

(AUER METHOD)  
**MR. & MRS. JASCHA FASTOFSKY**  
VIOLIN—PIANO—THEORY  
Bank of Manhattan Bldg., 814, Rockaway Beach  
Tel. Belle Harbor 4620  
252 Amherst Ave., Jamaica, N. Y.—Tel. Republic 5150

**HEIZER MUSIC SCHOOL**  
Direction of Mr. and Mrs. Frederick Heizer  
SIOUX CITY, IOWA 1215 Douglas Street

**DORA ROSE**  
SOPRANO  
Concert Mgt. Harry and Arthur Culbertson of New York  
93 W. 42nd St., New York 5535 Blackstone Ave., Chicago

VOICES ARTISTICALLY PLACED AND  
DEVELOPED  
Coaching in French and Italian Diction  
Piano Instruction  
VACCARO OPERA COMPANY  
Vanderbilt Studios, 15 East 38th Street, New York

**THE RIGHT WAY TO SING**  
HAVE YOU FOUND IT?  
"THE VOICE AND ITS SUCCESSFUL USE," mailed free on  
request; address J. PARMA ROGER, Metropolitan  
Opera House Studios, 1425 Broadway, New York.

Professor  
**ISSAY BARMAS**  
"Teacher of Many Famous Violinists"  
Brandenburgische Strasse 20, Berlin-Wilmersdorf

**KEATOR**  
Organist and Director of Music  
St. Andrew's M. E. Church  
123 West 14th St., New York City  
Special music by noted soloists  
every Sunday morning until August

36th YEAR  
**Alviene School of Theatre**  
Opera, Musical Comedy, Drama and  
the Dance, Lyric Interpretation, Art and  
Science of putting Vocal Selections across.  
Musical Stock Training and Theatre appearances  
while learning, stressing Artistry,  
Personality, Debuts and Engagements.  
For Catalogue and auditions advise  
SECRETARY, ALVIENE BUILDING AND  
THEATRE  
J. J. SHUBERT 66 West 55th St., New York, Est. 41

**INGOODWIN**  
Teacher of Piano—Accompanist  
Address: 360 Riverside Drive, New York City  
Telephone: Academy 5197

**ROMAN PRYDATKEVITCH**  
VIOLINIST AND COMPOSER  
Member Faculty Zecher-Hahn Philadelphia Musical Academy  
1416 Steinway Hall New York

**BEATRICE MAC CUE**  
CONTRALTO  
Concert—Oratorio  
Mgt.: Standard Booking Office, 17 East 42nd St., N. Y.

**MRS. HARVEY D. INGALSBE**  
Private lessons once in three weeks in Piano, Creative  
Harmony, Psychology and Pedagogy.  
Studio—57 Hamilton Place, New York City  
APPLICATION BY MAIL PREFERRED

**THEODORE KATZ**  
VIOLINIST  
Methods:—Leopold Auer and Lucien Capet  
618 West 142nd Street, New York Broadhurst 7543

**WALTER SPRY**  
PIANIST-PEDAGOGUE  
COLUMBIA SCHOOL OF MUSIC CHICAGO

**WEINBERG**  
Concert Pianist—Composer  
Organist  
Studios reopen October 1st

**AMERICAN INSTITUTE**  
OF  
**APPLIED MUSIC**  
Kate S. Chittenden, Dean  
Summer Session July 8—Aug. 17  
212 W. 59th St., New York

**TAMME**  
TENOR  
Voice—Teaching  
Instruction—That—Builds  
2231 Broadway  
New York  
Telephone  
Tra. 3614

**LEO BRAUN**  
VOICE REPERTOIRE  
STUDIOS 64-65  
Metropolitan Opera House  
CONDUCTOR Pennsylvania  
BRAHMS CLUB 2828

**FREDERICK CROMWEED**  
PIANIST—ACCOMPANIST AND INSTRUCTOR  
65 East 175th St., N. Y. C. Tel. Bingham 8529

**SCHAFMEISTER**  
CONCERT PIANIST AND COACH  
Address: 105 W. 73d St., N. Y. Tel: Trafalgar 6991

**GERTRUDE BONIME**  
PIANIST  
Concert Management Harry and Arthur Culbertson  
33 West 42nd Street, New York, N. Y.

**RAPHAEL BRONSTEIN**  
VIOLIN STUDIO  
EXPONENT OF PROF. AUER METHOD  
666 West 162nd St., N. Y. C. Tel. Billings 3056

**SAMUEL GINSBERG**  
BARITONE  
Emilio Roxas Studios  
703 Steinway Hall  
113 West 57th Street  
New York City

**HARRY CUMPSON**  
Pianist  
Management: Richard Copley  
10 East 43rd Street New York

**CLIFFORD LOCKE**  
CONCERT BARITONE RADIO  
SPECIALIST IN BALLAD PROGRAMS  
797 East Main Street Stamford, Conn.

**SIGURD NILSEN**  
BASSO  
Mgt.: Arthur Judson, Steinway Hall, New York

**BOWIE STUDIO**  
THE ART OF SINGING  
Complete Preparation for Concert, Opera and Church  
307 West 19th St., New York City. Tel.: Trafalgar 9369

**ROLAND CREAM**  
VIOLINIST—INSTRUCTOR—CONDUCTOR  
(Indorsed by Noted Musicians)  
MUSICAL DIRECTOR: GREENPOINT SCHOOL OF MUSIC  
BREMSELS — PIANO — HARMONY  
Studio: 597 Manhattan Avenue, Brooklyn, New York  
Telephone: Greenpoint 6329

**VIOLA KLAISS**  
Solo Organist of  
The Commodore, Philadelphia

**HERBERT MUSTARDE**  
Voice Specialist  
Teacher of Singing  
Metropolitan Opera House Studios  
1425 Broadway, N. Y.  
Tel.: P B N 2634

**CATHERINE DE VOGEL**  
Recitalist of Folk Songs in costumes from  
Holland, France, England and Germany  
1314 Riverside Drive, N. Y. C. Wash. Hgts. 7586

**CAROLINE BEESON FRY**  
TEACHER OF SINGING  
2 Orchard Parkway, White Plains, N. Y.  
810 Carnegie Hall, N.Y.C. (Studios reopen Sept. 10th)

**ZALISH**  
PIANIST—PEDAGOGUE  
Studio: 113 W. 57th St., N. Y. Tel.: Circle 2418  
and 181 E. 92nd St., B'klyn, N. Y. Tel.: Blooms 9333

**JAMES HAUPT**  
TENOR  
Mgt.: Judson Radio Program Corp.  
113 West 57th Street New York

**LEILA HEARNE CANNES**  
ACCOMPANIST — TEACHER — PIANIST  
President: Women's Philharmonic Society  
502 West 143rd Street, New York City. Tel. Audubon 1189

**CARL FRIBERG**  
BARITONE  
Interpreter of Songs  
122 W. 84th St., New York. Tel.: Endicott 6658  
Victor Record Singer

**BIDEAU NORMELLI**  
CONCERT SOPRANO  
1515 Hinman Avenue, Evanston, Ill.  
H Phones: University 7278 and Greenleaf 3423

**L. LESLIE LOTH**  
PIANIST—COMPOSER  
Teacher of Piano and Composition  
Interviews by Appointment  
SHERMAN SQUARE STUDIOS  
180 W. 73rd St., N. Y. Phone: Trafalgar 6701

**Corleen Wells**  
CONCERT  
OPERA  
ORATORIO  
Soprano  
Soloist—Fifth Avenue Brick Church 1873  
35 Pine Street, Douglaston, Long Island  
616 Steinway Hall, New York City

**SUE HARVARD**  
Soprano  
Address: 1412 Steinway Hall,  
New York, N. Y.

**Blair Neale**  
Pianist  
Accompanist  
Exclusively for  
Edward Johnson  
Address: 1417 Steinway  
Hall, New York

Ask for  
**Century** SHEET MUSIC  
You can't buy better—  
why pay more?  
CENTURY gives you the world's best music  
beautifully printed on the best paper! What  
more can sheet music be! There are over 2500 com-  
positions in the Century catalogue all 15c—(20c in  
Canada), all certified to be exactly as the masters  
wrote them. Ask for Century—Patronize the Century  
dealer. Complete catalogue of over 2500 compositions  
free on request.  
Thousands of successful teachers use and recommend  
CENTURY CERTIFIED MUSIC exclusively—be-  
cause they know it is all that good music can be at  
half the price or less; and they know  
parents appreciate the saving.  
CENTURY MUSIC PUBLISHING CO.  
203 W. 40th Street, New York City

**Studio Guild, Inc.**  
Grace Pickett, President  
Evelyn Hubbell, Vice President  
A Clearing House for Artists in All Lines  
Let Our Club Provide Your Entertainment  
Steinway Hall, New York  
Telephone: Circle 9952

## PACIFIC COAST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Concert Violinist  
Resident in Seattle, 1519 3rd Ave.

**BOWES, MR. and MRS. CHARLES**  
Voice—Mise en scene  
446 South Grand View, Los Angeles

**COOK, ELSIE**  
Pianist  
California Representative of Tobias Mat-  
thay Piano School  
3325 Octavia St., San Francisco

**CORNISH SCHOOL OF MUSIC, INC.**  
Dramatic Arts and Dancing  
Nellie C. Cornish, Director  
Roy Street, at Harvard, Seattle, Wash.

**KANTNER SCHOOL OF SINGING**  
Clifford W. Kantner, Director  
306 Spring Street, Seattle, Washington

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
Member American Academy of Teachers of Singing, N. Y.  
912 W. 20th St., Los Angeles

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
713 Couch Building, Portland, Ore.

**S. T. EMBER, ROSA**  
"Producer of Vocal Artists"  
602 N. Highland Ave., Los Angeles

**SAN FRANCISCO CONSERVATORY  
OF MUSIC**  
ERNEST BLOCH, Director  
3435 Sacramento St., San Francisco

**THE CORA W. JENKINS SCHOOL  
OF MUSIC**  
46 Randwick Avenue, Oakland, Calif.  
Dept's.—Elementary, Intermediate and Artistry.  
Violin, Cello, Piano  
Teacher's training; special method

**THE ELIZABETH SIMPSON PIANO  
STUDIOS**  
Coaching of Concert Programs a Spe-  
cialty  
26 O'Farrell St., San Francisco



MR. AND MRS. FITZHUGH W. HAENSEL, (right) with two Spanish friends enroute from Munich to Budapest. In an accompanying note, Mr. Haensel wrote: "Fine weather but a very strong tail wind, so we made most of the two hour and twenty minute trip at 8000 feet. We were very lucky. According to the papers the plane we left at Vienna had to make a forced landing half an hour after it left Vienna for Budapest. Shortly after we arrived a sight seeing plane was also forced to make a quick landing from about 200 feet, tore off the undercarriage, smashed the propeller, etc., but no one was hurt. It was a great experience."



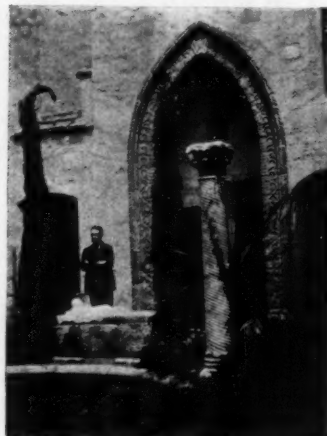
CHARLES MADURO, composer, whose compositions are becoming increasingly popular, photographed at Atlantic City with (upper left) Tatiana de Sansewitch, young Russian pianist who was heard in recital at Carnegie Hall in New York this past season; (right) Olga Barabini, pianist, and Miss de Sansewitch, after a dip in the surf, and (upper right) with the same two young ladies, both of whom are pupils of Josef Hofmann, strolling along the famous boardwalk. Mr. Maduro has now returned to New York, where he is writing many new compositions in addition to his work as General Agent of the Spanish Royal Mail Steamship Lines.



ANNE ROSELLE, enjoying a well earned vacation at the Lido-Venice, following a series of highly successful appearances in concert and opera abroad, which have been called one of the European season's sensations. July 17 and 19 Mme. Roselle appeared with orchestra at Ostend with so much favor that she was requested to return in August, but this appearance was put off to another year. Everywhere the artist has been recently, she has added to her splendid reputation, both vocally and histrionically. Mme. Roselle will return to America shortly.



MARGARET MIRIAM, lyric-soprano, photographed in the Italian Garden at Hot Springs, Va., in one of the costumes she uses for her recital appearances. Miss Miriam is spending the summer at Glenn Dale, Md.



#### GRACE LESLIE SAYS AU REVOIR

Still the songbirds continue to flit to foreign shores. Grace Leslie left recently on the S.S. George Washington for London, Paris and Berlin for recreation and study and a general survey of the European musical situation. The popular contralto will coach operatic roles in Germany and add to her already extensive song repertory in preparation for her next American season starting in late October.

#### JOHN HAYS HAMMOND, JR., AND LESTER DONAHUE

The picture on the left shows Mr. Hammond standing just back of the second century B. C. sarcophagus, with the great eleventh century door from Ravello in the background and one of the four Roman columns which surround the swimming pool in the court in Mr. Hammond's Gloucester, Mass., home where photo was taken. On the right Mr. Donahue is shown in the cathedral-like music room sitting at one of the Hammond pianos with shutters provided for control of tone, a device which has been exhibited in many parts of Europe and America, and has found enthusiastic favor with both press and public. Mr. Hammond's Gloucester home, which is on the rocky shore just at the entrance of the harbor overlooking the point known as Norman's Woe, is one of the most magnificent private residences in America, and has incorporated in it many details of European antiquity like these here shown, especially imported by Mr. Hammond.



CHICAGO MUSICAL COLLEGE SYMPHONY ORCHESTRA, RUDOLPH GANZ, CONDUCTOR, SUMMER MASTER SCHOOL, 1929.



## Capacity Audience Attends Opening of Munich Festival

Americans Predominate—Wagner and Mozart Par Excellence—Kipnis Scores in Lohengrin—Festival Promises to Have Record Success

MUNICH.—In spite of the fact that Munich was suffering from an almost tropical heat wave, which descended upon the city two weeks before the opening of the annual opera festival, the attendance on the first night was in no way impaired. And although males stood aghast at the prospect of donning mankind's most abhorrent piece of hardware—i. e., a boiled shirt—the capacity audience again proved that the majority of the stronger sex has the courage of its convictions if not of its convictions.

It was an international audience that gathered in the great Prinz-Regenten Theater for the performance of *Die Meistersinger* and, like last year, at least sixty per cent was American. Indeed, Munich's lovely suburb of Bogenhausen, where the theater is located, resembles a United States colony these days. The steadily growing number of young Americans among the audience is surprising and particularly gratifying to lovers of Wagner, for this composer's musical longevity rests with the impressionable youth of today. The enthusiasm shown at this festival should prove soothing to all who have any fears for the master's future.

### PERFECT PERFORMANCES

Since the installation of General Intendant Baron von Franckenstein, himself a practical musician of note and an organizer of the highest ability, the all-round quality of the festival performances has been constantly on the rise. The devastating influences of the post-war crisis have entirely disappeared, and today the Munich Opera Festival has again reached the unparalleled excellence which was responsible for its fame throughout the world. The staging is the most modern, and certainly the most beautiful and technically perfect imaginable. The individual singing—including a legato style which once upon a time was held to be well-nigh impossible in Wagnerian operas—is one of the highest grade, and the ensemble is perfection itself.

The Munich Opera has no "stars" in the accepted use of the word, but it has highly qualified singers who are perfectly trained to the exigencies of their individual tasks, and who sing as if it were their mission in life. There is an indefinable charm about these performances, something that is far from theatrical; but which rather gives one the impression of having witnessed a profound ritual; and herein lies the higher justification of these festivals.

### INSPIRING LEADERSHIP

Under the inspiring leadership of Hans Knappertsbusch, the opening performance, *Die Meistersinger*, left an impression of the deepest artistic gratification. The impetuosity which at times used to mar the broad stateliness (particularly of the introduction) of this masterly work in Knappertsbusch's interpretation, has now given way to a greater complacency, a broader sweep and an atmosphere in which the intrinsic poetic values of the work shine forth more brightly. In his performance of the picturesque and glorious finale he reaches heights that border closely on creative genius.

Trying as the terrific heat of the day must have been to the singers, the general style of their work was highly satisfactory and the acting throughout was beyond reproach. Wilhelm Rode is undoubtedly one of the best interpreters of the role of Hans Sachs the operatic stage has ever known. A voice great in volume as well as quality is here combined with the highest grade of histrionic talent and ability. His Sachs towers supreme, and yet seems to be in no way overdone. Elisabeth Feuge's Eva showed great vocal charm and increased poetic value. Walther von Stolzing is not among the best roles of Fritz Krauss, but he acquitted himself with gratifying artistic sincerity. There is nothing new to be said of Joseph Geis' Beckmesser; he has already come to be accepted as the model of all contemporary and future portrayals of this role. Zimmermann's sprightly David and Luise Willer's Magdalena completed a cast that was noteworthy for its all-around excellence.

### A REDISCOVERED LOHENGRIN

Lohengrin, which was added to the festival program last year, was the second work given at the Prinz-Regenten Theater. It is

the last and undoubtedly the greatest heritage left to the Munich Opera by Max Hofmüller, its former stage manager. On the occasion of its revival last year I wrote extensively about the marvelous technical in-

(Continued on page 10)

## Russian Composers Struggle to Produce "Soviet Opera"

Concert Life in Moscow Looking Up—First Post-War American Musical Invasion

Moscow.—A burning question today in the United States of Soviet Russia is that of theater reform and the creation of new operas. This immense country with its superfluity of political and cultural problems, offers to an observant composer enormous material. Moreover, the present-day public wants to find its more important life interests mirrored on the operatic stage. Drama has followed the new path for some years and it is now a question of bringing opera into line.

A number of the younger as well as older musicians have tested their abilities this year on the creation of an effective Soviet Opera, with varying success. The greatest approbation was earned by Moritz Glière with his ballet, *The Red Poppy*. The story of this piece, which has won its way to every Soviet stage, is based on a Chinese revolution. China is also the scene of another opera, *A Son of the Sun*, by Sergei Wasilenko, who has an excellent knowledge of exotic melodies. This opera contains many fine traces of musical orientalisms but seems to have suffered from the influence of an unfortunate text.

### RUSSIAN OPERA, NEW STYLE

Ivan Schischoff has attempted to solve this difficult problem of "new" opera with a story of Russian slavery. His work, *The Hair Artist*, is based on a well known novel of Lyeskoff, and pictures an incident of bitter suffering endured by Russian slaves at the beginning of the thirteenth century. But the composer has failed to achieve strong, dramatic effects; his music consists mostly of pleasing, sentimental melodies.

These two operas and ballet comprise the chief operatic productions of the past year.

Concert life in Moscow, on the other hand, goes on at a lively pace, despite the somewhat restricted importation of foreign artists, and music lovers here have had the opportunity of hearing many important works. Among them was an entire evening of compositions by Bela Bartok, whose acrid art and genuine musicianship left a deep impression. Reproducing artists, too, of the highest rank contributed largely to the season's brilliance. Otto Klemperer's symphony concert, for example, at which he gave a really great performance of Mahler's *Song of the Earth*, and piano recitals by Robert Casadesu and Claudio Arrau made deep impressions.

### SOPHIE FOR SHORT

A lively interest has been taken, too, in native artists, and organizations, chief among whom is the Soviet Philharmonic—nicknamed Sophie. This organization, which is supported by the government, gave no less than one hundred concerts during the past year. Besides the orchestra Moscow supports five string quartets, two of which (the Stradivarius Quartet and the Moscow Conservatory Quartet) are among the best of their kind. During the Schubert centenary year (1928-29) they played long Schubert cycles and also much new music, including an excellent work by Nicolai Csemecerschi. Among the Moscow pianists a brilliant young virtuoso has appeared, Georg Edelmann by name, who is now touring Europe.

### OLIN DOWNES STARTS AMERICAN INFLUX

A happy sign of growing interest in the musical life of the U. S. S. R. is the stream of American visitors that has poured into Moscow during the summer months. We had the opportunity of becoming acquainted with the American tenor, Roland Hayes,

in recent years, and this season we have had the added pleasure of welcoming a number of American critics and musicologists. One of the first to arrive was Olin Downes, of the New York Times, who promised us an Ernest Bloch evening, a concert that unfortunately did not come off owing to Mr. Downes' departure for Finland.

Accompanying Mr. Downes was the American composer, Henry Cowell, who produced examples of his somewhat startling manner of playing the piano with his elbows. His new harmonic ideas were cordially received in musical circles here.

A warm welcome was extended by the musicians of Moscow to Mr. Fleischer, founder of the Philadelphia Symphony Club. This generous organizer of one of the richest music libraries in the world, displayed great interest in the modern music of the U. S. S. R. as well as in old Russian compositions, and through his interest a bond has been created between two widely differing musical cultures.

EUGEN BRAUDO.

### Prize Awards

The Maatschappij tot Bevordering der Toonkunst (Amsterdam) announces the result of its recent international composition prize competition as follows: One hundred and sixty-nine compositions came in from

Austria, Belgium, Brazil, Bulgaria, Cuba, Czechoslovakia, Denmark, Germany, Finland, France, Greece, Great Britain, Holland, Hungary, Italy, Japan, Mexico, Norway, Poland, Rumania, Spain, Sweden, Switzerland, and the United States of America. The jury consisted of Messrs. P. van Anrooy, conductor of the Residentie-Orchestra at The Hague; Corn. Doppe, composer; Sem Dresden, director of the Amsterdam Conservatorium; Willem Mengelberg, conductor of the Concertgebouw Orchestra at Amsterdam, and Joh. Wagenaar, conductor of the Royal Conservatorium at The Hague. This jury awarded unanimously the prize to the composition entitled *Weinlese*, cantata for tenor solo, mixed chorus and orchestra, text by Count Wolf Kalkreuth, music by Rudolf Mengelberg, of Amsterdam.

Another prize award to be announced is that of the Sozialistischen Kulturbund. In this competition the judges were: Alfred Einstein, Georg Schünemann, Paul Hindemith, Hermann Scherchen and Walter Gmeindl. Hermann Wunsch wins the prize with his *Hammerwerk*; honorable mention is made of the following: 19 November by Berthold Goldschmidt, Rom 1928 by Karl Hermann Pillney, Labor est honos by Ilian Gothoo, Rubezahl by Hugo Lorenz and Klang und Architektur by Friedrich Resenhofft.

## Wagnerian Work Scores Success for Cincinnati Zoo Opera

CINCINNATI, OHIO.—Considering that the fame of the Zoo Opera Company has gradually spread to every corner of this country, and also to the musical centers of Europe, it may be assumed that Cincinnati will become one of the centers of attraction for those who wish to hear Wagnerian opera. The management has been fostering the singing of the Wagner operas and the Cincinnati music lovers have responded to each and every one of them.

Last year's three performances of *Die Meistersinger* under the baton of Isaac Van Grove proved the high point of the season and many were unable to hear the three performances. This year, to give everyone a chance to hear it, the opera was presented six times with the same sterling cast excepting Themy Giorgi as David and Yvonne X. Bonheur as Eva.

Fred Patton, as the genial Hans Sachs, repeated his admirable portrayal of this spirit of kindness and fun, his voice lending itself finely to the role. Forrest Lamont, who had been replaced the first night by Karl Jörn because of an attack of laryngitis, was in splendid voice for the other performances and made the most of his Walther, especially in the well known Prize Song. Herbert Gould as Kothner brought to the part his fine voice, sound musicianship and an excellent interpretation of the role. Henri Scott made a stately Pogner to which his bearing and magnificent voice added.

### ROBERT RINGLING SCORES AS BECKMESSER

However the house was brought down each time Robert Ringling appeared as the funny Beckmesser. Steeped in the traditions of Joseph Geis, Ringling makes of this role a fine characterization in which his splendid voice and flair for the dramatic have full play. The serenade, with its ensuing street brawl, is a mirth-provoking scene in the Zoo Opera Company's production of this work. In everything Ringling does he is convincing both vocally and dramatically.

Themy Giorgi sang the role of David in exceptionally good style and made much of his opportunities. There is much action with his singing and he acquitted himself very well. The part of Eva was entrusted this year to Yvonne X. Bonheur who made her debut in that role, handling it with much skill and being in excellent voice. Constance Eberhart's rich contralto was lovely again in the part of Magdalena and blended well with Bonheur's soprano. Aaron Kaplan sang the small but effective part of the night watchman, and the other mastersingers were again taken by Willard Schindler, Louis John Johnen, Fenton Puch, Herman Tappo, Joseph Schenke, Edgar Gosney, Leonard Sheehy and Milton Sachs.

Isaac Van Grove's genius created a splendid atmosphere for this great Wagner opera.

### WITTKOWSKA CAPTURES HONORS

The singing and interpretation of the leading roles of *Il Trovatore* by Wittkowska, Sample and Rossi brought down the house with shouts of "bravi" and "viva," and fluttering handkerchiefs greeted Wittkowska's curtain calls with Sample after the first

scene of Act II. It was a personal triumph for this splendid singer.

The Anvil Chorus received great applause being sung with spirit and the fine musicianship that characterizes the work of the Zoo Opera Chorus. Wittkowska's voice seems to be in excellent condition. It is always in perfect pitch, of great fluency, rich in shading and has those beautiful over-tones which only the Slavic voices seem to possess and which are her especial heritage.

John Sample made a profound impression on the Cincinnati audience as Eleazar in *The Jewess* last year and his return this summer to sing Manrico and Otello mark a high spot in the season. His Manrico was an imposing portrayal which even the torrid weather of the week could not daunt.

The supporting cast included Violet Summer as Inez, Natali Cervi who as Ferrando won an ovation in the opening scene, Giuseppe Cavadore as Ruiz, and Max Toft as the Old Gypsy.

Bettina Freeman was the guest artist for this opera, singing the role of Leonora with impeccable style and an interpretation to which her soprano of lovely quality added much, satisfaction.

M. D.



FLORA WOODMAN.

who, as Minnehaha in Coleridge-Taylor's *Hiawatha* recently given at Albert Hall, London, was one of the big attractions of the performances. Miss Woodman scored personal success because of the beauty of her voice and her realistic impersonation of the Indian maid.



## FIFTY YEARS OF CHAMBER MUSIC IN THE UNITED STATES: 1876-1926

By Burnet Corwin Tuthill, M.A.

*An Address Read at the Recent National Music Teachers' Association Convention Held in Cleveland, Ohio*

AS I sat down to begin writing this paper and was about to start off with the statement that "Chamber music is for the select few and does not possess the qualities essential to popular appeal," my eye fell on an article headed "Concert Draws Record Crowd—Chamber Music Audience Throng Museum! More than 15,000 heard first of a series of six monthly concerts." This took place in Philadelphia on Sunday, November 18,—admission free. As Mrs. Bok sponsored the event, no doubt it was well advertised.

Would that other purveyors of the delicately distilled art of chamber music could afford the publicity to achieve such audiences! But the history of chamber music in America during the past fifty years has been one of struggle to secure a public which would pay the performers even a modest fee for their tireless and devoted efforts, for it is well known that more rehearsing is required for perfect string quartet playing than for almost any other form of musical expression.

So all honor to the pioneers, who, at great personal sacrifice, have built up in America a cult for chamber music; to those patrons who have made the finest quartets possible by supporting them in their earlier and formative days.

Before 1876, amid many attempts and failures, only two organizations achieved sufficient success to remain in the field more than a season. The Mason-Thomas Quintet in New York began in 1855 and continued thirteen seasons, giving varied programs of the highest type. Of wider influence because of their extended travels was the Mendelssohn Quintet Club of Boston, founded in 1849 and continuing for nearly fifty years to travel the breadth of the land. Their programs were of a more popular type than those of William Mason and Theodore Thomas, although they included the finest classics. A very modern feature was the fact that two members of the band "doubled." There were two viola players, one Edward Lehman, who also played the flute, the other Thomas Ryan, whose second instrument was the clarinet. The latter remained with the organization until it disbanded and has written an interesting history of its travels, entitled "Recollections of an Old Musician" (Dutton, 1899). At first the Mendelssohn Quintet Club established itself in and about Boston, but soon started to tour. In 1859 it went as far as Philadelphia, Baltimore and Washington, while in 1881 there was sufficient inducement to draw them all the way to California.

Arrived at the Golden Gate, the Pacific beckoned and they took ship for Hawaii, Australia, New Zealand and Tasmania. They were accompanied by a soprano, chosen not only because she could sing but also because she was proof against seasickness. Many concerts were given in the Antipodes, not on our system of spacing them days or weeks apart, but on consecutive evenings. A two weeks' run was enjoyed in Sydney, where they played in the city hall. Shorter runs were played in many other cities, the entire trip lasting a year. It was not until 1898 that this historic organization closed its eventful career.

Two pioneers were not enough for such a vast country, which still had—and has—so much to learn. It is to Franz Kneisel and his co-artists that most of us here owe our first knowledge of chamber music, performed as it should be, with sincerity and intelligence. Coming to America as a mere youth in 1884 to become concertmaster of the Boston Symphony Orchestra, within a year, in 1885, when only twenty years of age, Kneisel founded the quartet which bore his name and standard for a generation. Founded in Boston, it soon extended its concerts as the members of the quartet travelled with the orchestra, to which all belonged. Each visit of the Boston Symphony to New York was accompanied by its "Kneisel Quartet Concert" in Mendelssohn Hall.

Kneisel and the viola player, Louis Sven-censki, were members of the quartet for its entire life of thirty-two years. But the other players were more changeable. Of second violins there were six: E. Fiedler, Otto Roth (1887), Karl Ondricek (1899), J. Theodorowicz (1902), Julius Roentgen (1907) and Hans Letz (1914 to 1917). The cellists were four: Fritz Griese, Anton Hekking (1889), Alwin Schroeder (1891) and Willem Willeke (1907) (now Elshuco Trio). The peak of their playing was reached when the personnel included Theodorowicz and Schroeder.

Kneisel was not only a pioneer in developing a taste for chamber music in his public, but was constantly introducing new works by foreign and native composers. Many an American quartet is dedicated to

Franz Kneisel. Assisting artists were called upon at every concert, including many famous names in a single season. Six concerts a year was the rule in New York and Boston. The wind instruments played their parts at times, performing the Brahms and Mozart Clarinet Quintets, the Mozart Oboe Quartet, the Beethoven Septet and his quintet for four winds and piano. Once in my memory songs were introduced, Susan Metcalf singing the music of Loeffler to his own viola obligato and the piano of Heinrich Gebhard.

When Mendelssohn Hall was torn down, the New York concerts were moved to the Hotel Astor, and finally to Aeolian Hall, where the quartet played its last concert on April 3, 1917.

We honor and admire Franz Kneisel for his courage and success in pioneering in the giving of chamber music concerts in America. We all owe him a debt of gratitude.

Many years before the Kneisel Quartet disbanded, Edward J. de Coppet, of New York, a stock broker of great musical taste, had been playing chamber music in his home with the assistance of some amateur and some professional enthusiasts. But the irregular meetings of the group did not tend to produce the standard of performances necessary to Mr. de Coppet's complete satisfaction. Among the musicians who played with Mr. de Coppet, especially at his Villa Flonzaley overlooking Lake Geneva, was Alfred Pochon, a Swiss and a very fine musician. Finally Mr. de Coppet determined to organize a professional quartet, with Mr. Pochon as one of the violins. Ugo Ara, a friend of Pochon's, was secured as violinist, and Mr. Betti, who was then assisting Cesar Thompson at the Brussels Conservatoire, became the other violinist; one other was Ivan d'Archambeau, Belgian, the cellist. The

quartet first gathered together in 1902 at the Villa Flonzaley and became the Flonzaley Quartet. It was first intended that the quartet give only private performances in Mr. de Coppet's own home, but by 1904 it attained such a perfection of ensemble, through daily three-hour rehearsals and the freedom from the distraction of any other playing or teaching, that a European tour was made with great success. From this point it was not long before the quartet, through the finish, brilliancy and beautiful tone quality and no less through their warmly intellectual conceptions, attained a world-wide reputation as the finest string quartet of our time. Unfortunately for all listeners, they have disbanded at the close of this, their twenty-fifth season before the public, and have left us to conjure up the memory of their playing by the recordings they have made.

In spite of the fact that the Flonzaley Quartet became an independent organization after a few years of public playing, Mr. de Coppet, and lately his son, Andre de Coppet, continued to back them, assuring each member a good income, whether the season's business was good or bad. For it is a fact that a chamber music organization, even as perfect as one as this, does not seem to be a box office attraction comparable to a single well-advertised singer, pianist or violinist.

In their programs the Flonzaleys have kept generally to the string quartet literature, only seldom calling on such pianists as Bauer, Gabrilowitsch and Schelling to do the Brahms or Schumann or Franck quintets. I have very pleasant recollections of Mrs. de Coppet playing the piquant Novak Quintet with them at the de Coppet residence on West 85th Street, and at another time the Schubert Forellen Quintet. They have achieved variety rather from the choice of their program and manner of playing.

## Mr. and Mrs. Arnold Volpe Presented With Automobile by Citizens of Miami

Gift Is in Recognition of Mr. Volpe's Efforts as Director of the University of Miami Symphony Orchestra

Mr. and Mrs. Arnold Volpe arrived in New York a few weeks ago after a delightful motor trip from Miami in their new Auburn car. This automobile was presented to them on April 28 by citizens of Miami and vicinity as "a token of their sincere appreciation of Mr. Volpe's efforts as conductor of the University of Miami Symphony Orchestra." The occasion selected for the presentation was the final concert of the season of the orchestra. "We owe much to Dr. Volpe," declared the resolutions presented with the car, "because through the exercise of his skill and patience, he has lifted the University of Miami Symphony Orchestra to a position of dignity and importance among the musical organizations of the United States; because through his understanding of the compositions of the great masters and his ability in interpreting them, he has quickened the appreciation and increased the enjoyment of the symphony concert audiences; because through the presentation of classical works capably per-

formed, he has enriched the cultural life of the University of Miami and the State of Florida."

The speech of presentation was made by Rufus Steele, who, in no uncertain terms, praised both Mr. and Mrs. Volpe for the work they have done and will continue to do for music in Miami. In the name of all of the donors of the automobile as well as concert patrons of the orchestra, Mr. Steele thanked Mr. Volpe as virtuoso, maestro and as friend, and then continued his remarks in part as follows: "With the mighty cadences you draw from your rare human instrument here you have nerved us when we struggled, you have comforted us when we lamented, and when we have looked up in nameless longing you have made us see that the very air was full of ladders and stairs our feet could climb. When we have broken the bread of your overtures we have realized that there was harmony and order and proportion in the troubled world about us. When we have

While paying all homage to the four musicians who make up this great organization, its fine work was inspired and made possible by the support of its patron, the late Edward J. de Coppet.

In the international world of chamber music, America is probably best known through the ceaseless activity of another great patron, Mrs. Elizabeth Sprague Coolidge. Originally a citizen of Chicago, where she was well-known as a pianist and made several appearances with the Chicago Symphony under Stock, she later moved east, living many years in Pittsfield on account of the health of her husband. It was there, in the beautiful Berkshire Hills, that she conceived the idea of the Berkshire Festivals and built the Temple of Music on South Mountain. For them she undertook to sponsor the Berkshire Quartet, which had formerly been the Kortschak Quartet of Chicago, composed of members of the Symphony Orchestra. Its personnel was Hugo Kortschak, Jacques Gordon, Clarence Evans and Emmerau Stoeber.

But the Festivals and the liberal prizes offered annually for compositions of varying chamber music forms were greater than the Berkshire Quartet, which soon disbanded. The Festivals have been transferred to the Library of Congress in Washington, although apparently they feel more at home in the Berkshire Hills. A tenth anniversary gathering was held there last September and served to bring to America on its first visit, the Roth Quartet of Buda-Pesth. It has been one of the outstanding features of these annual five-concerts-in-three-days musical feasts, that almost every one has brought a new chamber music organization to the attention of the select throng of 500 musical personages forming the audience. The London String Quartet first played in America here, as also the Wendling Quartet, the Roth Quartet and the Pro Arte Quartet. The San Francisco Chamber Music Society, sponsored by the late Elias Hecht, the enthusiastic flutist, made its first eastern appearance at South Mountain. Here many heard for the first time the Salzede Harp Ensemble. But at all these gatherings there were always more great musical executants in the pit than on the boards. It is a thrilling crowd to play to—if you play well.

(To be continued next week)

drunk the wine of your ravishing symphonies we have known that life itself is divine. We do not wish you to go away from us, Mr. Volpe, even for the summer, but if you and Mrs. Volpe must do that, then your friends on both sides the footlights could never suffer you to go except in state. You have long held the key to our hearts, and now here is the key to a glistening new automobile."

Then, after commenting on Mrs. Volpe's capability and the earnest work that she had contributed toward making the concerts so great a success, Mr. Steele concluded his speech with the following fine tribute to Mr. Volpe: "It is a beautiful car your friends are giving you, Mr. Volpe, but not quite the most beautiful thing, I believe, which comes from them to you. For, after all, their finest gift to you is this: They would have you know, as often as you think of them, that they carry your music full many a day. Long after its strains have passed away."

In an editorial headed "Mr. Volpe's Good Work," the Miami Daily News and Metropolis stated that the presentation of the automobile to this leader of Miami musical circles came "as a fitting token of appreciation by his growing host of admirers. Mr. Volpe, whose musicianship is known both in Europe and America, has built the symphony orchestra into one of Greater Miami's finest cultural assets and one which, with proper support, may take its place among the great musical organizations of the nation."

Before coming to New York, Mr. and Mrs. Volpe motored to Kansas City, where they visited their two married daughters for seven weeks and had a thoroughly enjoyable time being wined and dined and renewing old friendships. The motor trip was then continued to Chicago, where three days were spent as the guest of Mrs. Sada Cowan, formerly of New York. Mr. and Mrs. Volpe took in the opera at Ravinia, and declared they heard a wonderful performance of La Juive by Martinelli, Rethberg and Rothier. From Chicago they came to New York, and since their arrival have been entertained extensively. One of the visits which they state they enjoyed especially well was to the home of Sinaida Astrowa Pallian, soprano, and Sonja Gorskaja, mezzo soprano, in Maplewood, N. J.

Mr. and Mrs. Volpe will remain in New York indefinitely although a trip to Europe may be undertaken the end of August. If they do go abroad Mr. Volpe will conduct concerts in Berlin, Vienna and Paris. At any rate, they will return to Miami in December, and Mr. Volpe will resume his duties at the University of Miami and also his activities as conductor.



MR. AND MRS. ARNOLD VOLPE  
photographed with the Auburn presented to them by citizens of Miami, Fla.



# THE GUNN SCHOOL OF MUSIC

FINE ARTS BUILDING  
CHICAGO

GLENN DILLARD GUNN, President

Member National Association  
Schools of Music

Accredited by U. S. Government and Chicago  
Board of Education

Announcing Courses Leading to  
the Granting of Teachers' Certificates and Degrees, Bachelor and  
Master of Music.

A School with an unrivaled record  
of achievement by its graduate and artist students, whose appearances  
in the concerts of the important Symphony Orchestras of the Country  
have been frequent and distinguished.

A Faculty preeminent in the artis-  
tic and pedagogic history of the present.

## BOARD of DIRECTORS

Piano	Voice	Violin
Moriz Rosenthal	Percy Rector Stephens	Amy Neill
Glenn Dillard Gunn	Herman Devries	Guy Woodard
Lee Pattison	Frantz Proschowski	Jascha Selwitz
Arthur Granquist	Alberta Lowry	Theory and Composition
Theodore Miltzer	Albert Borroff	Felix Borowsky
Albert Goldberg	Frank Waller	Leo Sowerby
Robert Ring	Stuart Barker	Organ
	Forrest Lamont	Dean Fossler
	Howard Preston	Drama
		Sophia Swanstrom Young

## THE FACULTY:

[In Alphabetical Order]

Piano	Voice	Violin
Ralph Ambrose	Sara Levee	Jascha Selwitz
Samuel Burkholder	Sara Miller	Sidney White
Donald Cobb	Theodore Miltzer	Guy Herbert Woodard
Dorothy Crost	Abbie Olander	
Josephine Gerin	Lee Pattison	Organ
Hyacinth Glomski	Robert J. Ring	Dean Fossler
Albert L. Goldberg	Moriz Rosenthal	Irene Belden Zaring
Arthur Granquist	Carol Rosenfeld	
Elizabeth Saviers Guerin	Rita Rothermel	Violoncello
Glenn Dillard Gunn	Grace Sang	Nicolai Zedeler
Cleo Munden Hiner	Rose Saron	
Irene Hinkleman	Lillian Shapiro	Harp
Eva Jack	Hortense Singer	Abbie Olander
Bernice Jacobson	Vera Mary Talbott	Theory and Composition
Melita Krieg	Francis Valentine	Ralph Ambrose
Ethel Komaiko		Dr. Felix Borowski
		Josephine Gerin
		Eva Jack
		Theodore Miltzer
		Leo Sowerby
		Dramatic Art
		Viola Roth
		Sophia Swanstrom Young
		Dancing
		Etta M. Mount
		Languages
		Vito Padula

## FALL TERM OPENS SEPTEMBER 9th

The Gunn School has adopted the policy of granting no free scholarships. But talented and needy students will be assisted toward an education by funds donated by Rosa Raisa, Louis Eckstein, Albert Pick and Glenn Dillard Gunn.

Write for Catalogue. Address

The Registrar :: Fine Arts Building :: Chicago, Ill.



General music director Prof. Hans Knappertsbusch, opera director of the Bavarian State Theaters in Munich.



State conductor Paul Schmitz, Munich State Theaters.



State conductor Karl Elmendorff, Munich State Theaters.



Clemens Freiherr von und zu Franckenstein, general manager of the Bavarian State Theaters in Munich.

## Munich Festival

(Continued from page 7)

ventions which enable the audience to watch the approach of the Knight of the Grail from a great distance—a picture of almost awe-inspiring mystery. I also wrote of the inexpressibly dramatic intensity, climax and colorful beauty of the second act, and I can only add that all these things left equally deep impressions this year. Indeed, the entire performance seems to have been nothing less than a re-discovery of Lohengrin; a Lohengrin whose staging Wagner could have visioned only in his boldest dreams.

The cast was perfectly matched throughout, what with Rode's unsurpassable Telramund, Elisabeth Feuge's charming Elsa, Fritz Krauss' highly attractive Lohengrin and Elisabeth Ohms' dominating and demoniacal Ortrud. The part of King Henry was sung by Alexander Kipnis, of the Chicago Civic Opera, whose fine voice and excellent singing immediately won him a host of admirers. The performance was under the direction of Paul Schmitz, the Munich Opera's youngest conductor, who was notable for his unusual warmth, fine dynamic coloring and—what is unusual for so young a conductor (Schmitz is scarcely thirty)—his intuitive feeling for tempi. This was particularly noticeable in the Prelude which is so often dragged out to the point of boredom.

### THE MARRIAGE OF FIGARO ALL BUT IDEAL

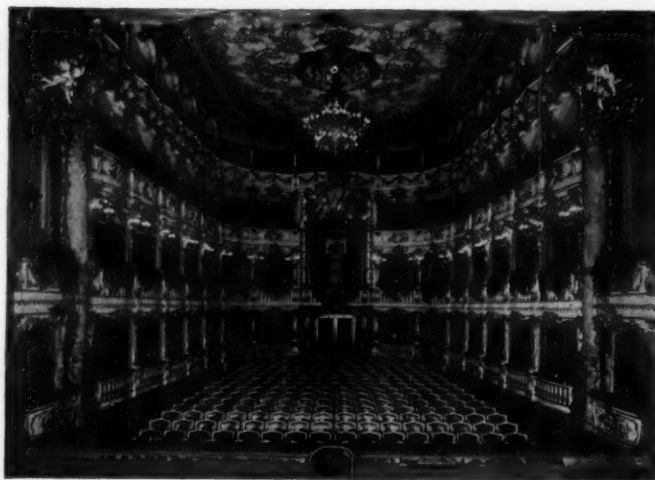
What has been said in general of the present high standard of the Wagner performances is also true of the Mozart repertory, the interpretations of which suffered most during the years of reorganization. Today we have once more a Mozart ensemble second to none and superior to most, as far as all-round efficiency and individual subjection to an ideal standard is concerned. Like the lyric singing in Wagner, the supposedly impossible has been accomplished, namely the singing of "secco" recitative in German in the proper tempo and yet distinct enough to be understood. This has not only been achieved but perfected, and nothing speaks more loudly for the development of a German vocal style and technic than the smooth cantilena heard in *The Marriage of Figaro*, given at the beautiful Residenz Theater.

At the conductor's desk—the same which served Mozart for his first performance of *Idomeneo*—was Hans Knappertsbusch, who gave one of the finest readings of the score which it has been my privilege to hear from him, and to which the term "delicatissimo" may well be applied. He conducts the entire opera with one finger, so to speak, and achieves a rare delicacy of sound and shading. His small orchestra, limited to Mo-

zartian requirements, sparkles like champagne, an esprit that is mirrored on the stage by delightfully graceful acting and excellent singing. Tempi and humor are of a subdued aristocratic character, and scenery and costumes of a noble simplicity.

It was joy pure and simple to witness this dashing performance with Heinrich Rehkemper as a matchless Figaro; Hermann Niessen, gifted with a magnificent voice, as a slyly amorous Almaviva; Felice Mihacsek

as the Countess; Elisabeth Schumann, whose *Susanna* is a little masterpiece; and Martha Schellenberg as a blushing Cherubino. An exhilarating verve dominated the entire performance and made it memorable. So far all the performances have taken place before sold out houses whose audiences were extremely enthusiastic, and the bookings ahead promise a record attendance at this year's festival which so far has not fallen short of the highest expectations. ALBERT NOELTE.



Auditorium of the Residenz Theater, Munich.



Interior View of the Prinz-Regenten Theater in Munich.

## Cleveland Institute Issues New Catalogue

The 1929-30 catalogue of the Cleveland Institute of Music just off the press announces many things of interest to musicians. The very first page of the book designates Beryl Rubinstein, known as concert artist and composer as well as teacher, as the Dean of the faculty of the school.

Among the new faculty members who will join the staff with the opening of the fall term in September are Louis Persinger, violin; Herman Rosen, also a violin teacher; Mildred Kelley, assistant violin teacher; Clara Gehring and Doris Runge, assistants on the piano faculty.

The comparative arts lectures, which are given weekly each year as a background of all the arts against which the music student may compare his own chosen art, music, will be given by Rossiter Howard, curator of education of the Cleveland Museum of Art; Henry Sayles Francis, curator of prints of the Cleveland Museum of Art; Finley Foster, Oviatt professor of English, Western Reserve University; James H. Hanford, professor of English Literature, Western Reserve University.

Special advantages offered at the school for the coming year include the Opera School, under the direction of Marcel Salinger, and Rudolph Schueler, conductor.

Orchestra training will be offered in two orchestras. A concert class where all students receive instruction and practice in stage deportment, control, appearance and other things essential to all public appearances, will be held weekly and is open to all students enrolled in the school.

Two choruses—the Opera Chorus, and the Madrigal Chorus—will be open to all voice students of the Institute, and through examination to students in other departments and to a limited number of outsiders.

Master classes will be offered suited to the needs of the individual students. A limited number of students will be admitted in piano and violin classes to be conducted by Beryl Rubinstein and Louis Persinger. Evening classes will be conducted for teachers earning extension credits and for adults employed during the day. Scholarships are offered in every major subject.

### Maddalena Elba Kept Busy

Maddalena Elba, coloratura soprano, recently had to turn down a flattering offer to go on a tour in South America because of previous contracts for film appearances. This would have been Miss Elba's third re-engagement for South America within one year.

### Management

Haensel & Jones

113 W. 57th St., New York

BALDWIN PIANO

# JACQUES JOLAS

# REINALD WERRENATH BARITONE

Management: Wolfsohn Musical Bureau of New York, Inc., New York City

# MAAZEL

"There can be no doubt that Maazel is a great artist."—*Sheffield Telegraph*  
 "Conquered by his great skill and detailed perfection."—*Semaine a Paris*  
 "Maazel's tremendous accomplishments were astonishing."—*Berliner Tageblatt*

Concert Management Vera Bull Hull, Steinway Building, New York

For Europe: George Albert Bachaus, Berlin



# RAISA *in* Norma

at the Colon in Buenos Aires

## TRIUMPHS with the ARGENTINE PUBLIC

### *Some Expressions of the Dailies*

"Rosa Raisa in Norma was the revelation of a voice which arrests one for the warmth of its quality, for its carrying timbre, and for the fleetness of her technical execution and the impeccable evenness of her pure style of singing. Rosa Raisa may be counted among the most complete artists before the public today. Because of the great claims which preceded her, there was much expectation on her appearance on the scene in this work of her former triumphs. . . . She conserves all the vigor of her intensity, her exquisite notes of passion, her majesty in her acting, her dignity on the scene, qualities by which she was able to reconquer the sympathy and applause which have always been given her."

"It is many years since Rosa Raisa sang Norma, one of the most difficult musical parts to interpret, as it calls for artistic authority, great temperament and vocal resistance. . . . As the performance advanced, the artist performed with fine sensibility and eloquent simplicity, and profoundly human sentiments. In the final act, one has to admit that he was listening to one of the great lyric artists of the day."

"The audience was a large one for the performance of Rosa Raisa in a role in which for many years she has been remembered as the most extraordinary artist who has performed it at the Colon. Rosa Raisa has above all, temperament, the quality of which is noble, allied to a warm voice, which is dramatic and colorful, and finally she dominates the stage completely, qualities which, when felt by the spectator, arouse in him the strongest of emotions. The public showed this very emotion by enthusiastic and prolonged applause."

"It was a night of delirium and remembrance. . . . When Rosa Raisa appeared on the scene, she seemed enveloped by a halo of glamour, and in the modulations of her singing to her pace, her voice acquired an exquisite form. However, the great artist passes in the following acts from the idealistic poetry of her first singing to the passion which devours and dominates her in reality. Rosa Raisa gave the impression of having defined the psychology of the character she was impersonating, giving her a note of profoundly human emotion. All of this she permitted to progress in the transformation which culminated in the final act, and which enveloped the public in an intense artistic emotion. A unanimous, warm and enthusiastic ovation conferred on Rosa Raisa a magnificent triumph."

"Rosa Raisa returned to revive the exceptional memory which we held of the great Russian artist and her interpretations at the Colon and at the Coliseum. Why is it that these memories still live? Because Rosa Raisa gives a fundamental dramatic accent to her interpretations, a force and a motivating power which few voices are capable of. Last night we were able to admire her other than by her voice—through the integrity of her great interpretative qualities. Raisa gave an unsurpassable version by reason of her artistic vision and realizations, and furthermore by the secrets of the technic of a rare school of singing. . . . What a harmonious, tragic line in her gestures and figure; what nuances in her expressions, and what manner of penetrating the musical and dramatic life of this role!"

"In the performance that took place last night at the Colon, one of the greatest attractions was the interpretation of Raisa. This soprano has had and has a name linked with the protagonists of the opera, and

### Rosa Raisa Gained a Merited Success in the Interpretation of Norma

"The remembrance of the memorable interpretation which Rosa Raisa offered us in Norma will last a long time in the memory of the Argentine public. . . . Rosa Raisa, a conscientious and great artist, gifted with an artistic

the fame which has preceded her merits every confirmation. Rosa Raisa has a warm and luscious dramatic soprano. She has a magnificent mastery of her vocal powers and a histrionic ability which is convincing and efficacious. All the technical difficulties of the score were surmounted without apparent effort and the public was warm in its applause of this great artist."

temperament in impersonating the difficult personage and singing the difficult vocal score of the work of Bellini, infuses the part with authority and great emotion, intensifying by her voice the dramatic situations which occurred. . . . To her histrionic ability she united the requisite vocal abundance, singing with a pure diction and easy emission the difficult portions allotted to her, in which one may find the maximum of lyric beauty. She rose to heights in her interpretation of the Casta Diva aria, which she sang with the brilliance of a great artist."

"A splendid performance of Norma was given last night at the Colon. . . . A marvelous protagonist was Rosa Raisa, who showed her magnificent voice, and whose singing flowed from her throat with fluidity and perfect purity, and in which was revealed the fine schooling which it has, and if in the exquisite melodies she showed up as a great singer, she was just as great an actress in the recitatives."



Photo by Daguerre Chicago

#### Management:

**R. E. JOHNSTON**

1451 Broadway

New York

Middlewest and West Representative  
Civic Concert Service, Inc., Dena Harshbarger, Pres.

BALDWIN PIANO BRUNSWICK RECORDS

## EUROPE BOWS TO GIGLI'S ART

Gigli So Captivates Europe That He Will Tour There Again Before Returning to America in October—Some European Opinions

Gigli, who is now resting at his lovely villa at Portorecanati, Italy, is scheduled for some European appearances prior to his return to the States in October. These appearances will take place in Germany, Austria and Hungary between September 10 and October 6. They will be both operatic and concert performances and come as a result of his unanimous success in the tour of Europe which just recently finished.

Speaking of that tour it is well to stop and notice what some of the critics thought of the tenor, who has become a general favorite. In Munich the Zeitung stated: "His eminent vocal and interpretative art place him

The Munich General Anzeiger expressed the sentiments that: "Beniamino Gigli sang! Who does not know the dark-haired, dark-eyed Neapolitan whose singing has intoxicated millions in all parts of the world?"

And the Bayerische Staatszeitung wrote his praises as follows: "What makes his singing so wonderful is the fact that he handles his phenomenal natural gifts with consummate art. He does not strive for effect; art, pure art is at all times his goal."

Then the Neues Munchen Tageblatt had to add its bit with: "The much prized singer has an extraordinarily beautiful and flexible voice; his high tones are absolutely

culture. Such art is possible only to the greatest talents."

### GIGLI IN BERLIN

In the great musical centre, Berlin, Gigli received even finer encomiums, as is here proved. The Berlin Tageblatt commented: "Gigli ennobles all he sings. His mezza voce is marvelously moving, his taste is immaculate, his phrasing masterly. He is a

full, golden, the phrasing and diction are delightful. His acting is the natural reflex of an exuberant temperament, rather than a studied product—it is truly Italian."

And the Lokal Anzeiger said that he is: "A born and experienced actor. He possesses the genuine 'Puccini voice,' with its brilliant high tones, melting cantilena and carrying power."



GIGLI AS THE BICYCLE RACE STARTER  
in the ring of the Audace Club in Rome. Gigli offered a prize of \$150 to the winner. The contestants were: Belloni, Girandengo, Linari, Dinale and Marbini.

in a class with Caruso, since whom there has been no such an exponent of the bel canto. He is an absolute master of the Italian style of singing."

The Munich Neueste Nachrichten praised him as follows: "He is acknowledged as the worthy successor of Caruso. He has a wonderful voice, opulent by nature, perfected by art, distinguished by enchanting tenderness, melting warmth and expressiveness. His bel canto and cantilena are matchless."

effortless and of great brilliance. High A's, B's and C's rang out with the same ease, and the singer's admirable vocal art enables him to join them in beautiful portamentos in all dynamic gradations."

Also the Munich Telegram Zeitung und Sport Telegraf found that: "Beniamino Gigli sang with triumphant success before a capacity audience. Rarely does one meet a tenor of his quality. He combines phenomenal natural gifts with the highest possible



GIGLI IN BUDAPEST  
(second from right) accompanied by, left to right, Amedeo Grossi, Mrs. Gigli, Maestro Cleva and the manager, Forray.

discriminating, well schooled actor. Gigli is much more than a mere possessor of a voice—he is a great artist."

Of his singing the Berlin Borsen-Courier found that: "Power and tenderness unite to give his voice a rare glamor. He sings without effort in all registers, the tones are pure,

And last but not least the Berliner Zwölf Uhr said that his is: "A marvelous, ethereal voice, infinite in its depth."

Gigli returns to America October 21 to begin his activities the following day with a concert schedule which will occupy him until the opening of the Metropolitan Opera.

### Activities of National Music League Artists

The National Music League artists continue to be actively engaged. Dorna Lee, contralto, left recently for the Pacific Coast where her first engagement was an out-door concert with the Pacific Palisades Association on August 15. August 16 she sang at the Redlands, Cal., Bowl and on the 18th will be at the University of California,

Berkeley. Returning East she will sing at Boulder, Colo., for the Chautauqua Association on August 25 and 28.

Harold Vincent Milligan, organist of the Riverside Church and executive director of the National Music League, with his family, is spending the month of August in the Adirondacks, on Auger Lake, Keeseville, N. Y. Services will be held in the Riverside Church after its completion next year, but in the meantime the congregation has been offered

the use of Temple Beth-El, beginning in September.

William John Coad has been engaged to teach violin at the Ithaca Conservatory beginning September 13, 1929, and Marjorie B. Coad will teach singing there.

Giuseppe Martino-Rossi, operatic baritone who has been singing with outstanding success during the summer season of the Cincinnati Zoo Opera, has spent time between his performances on a farm near Columbus, O.

Ann Mathea, lyric soprano, is in Oslo, Norway, with her family. She has found many quaint folk songs, French, German and Scandinavian, while abroad, which she will use next season. She returns early in the fall.

Sanford Schlusell is coaching members of the American Opera Company for ten weeks, ending September 30, at Magnolia, Mass.

Donald McGill, baritone, celebrated Bastille Day by singing La Marseillaise before 5,000 people in the gardens of Fontainebleau, while a French chorus sang the American anthem. He is studying at the American Academy.

Lajos Shuk, cellist, recently played at the Redlands, Cal., Bowl, one of his numbers being his own composition, Adoration. He is spending the summer in and about Hollywood. August 13 he played at Santa Monica, Cal., under the auspices of the Pacific Palisades Association. Mr. Shuk returns East in the fall.

Catherine Wade-Smith, violinist, also played at the Redlands Bowl recently and later on the stage of the Greek Theater at Berkeley.

John Parrish, tenor, sang two recitals in July at the Colorado Chautauqua Association in Boulder. He has been engaged to teach vocal music at Christian College, Columbia, Mo., during the coming school year.

Mina Hager, contralto, who recently gave a series of recitals in Mexico City, where she was entertained by Ambassador and Mrs. Morrow, President Gil and others, is now in the Pacific Northwest. She sang with the Seattle Symphony Orchestra on August 7 in the stadium of the University of Washington.

### M. Witmark & Sons Announce Staff Changes

M. Witmark & Sons, music publishers, who have sprung into recent prominence through their publishing of Warner Bros. and First National songs from pictures, an-

nounce the following changes and continuations of their staff: Bernie Pollack has joined the ranks of Witmark, in the capacity of general sales manager; Frank Rice assumes complete management of Witmark's Boston office; Harold Lee takes over complete management of Chicago branch office for Witmark; Clarence Parrish has been retained as Western representative of Witmark's famous Black & White Series—Mr. Parrish will also handle the Educational Department; Ben Fields will continue to represent Witmark in Ohio and Pennsylvania; Will Collins still represents Witmark in the state of Michigan; Art Schwartz, Witmark's Los Angeles branch manager, will continue to cover the states of California and Oregon; Joseph L. Mann continues to cover the state of Colorado; Merrill Schwarz remains as branch manager of Witmark's Cincinnati office; Rennie Cormack continues as branch manager of Witmark's Philadelphia office; Elmer McDonald continues as branch manager of Witmark's St. Louis office; Joe Krause is retained as traveling representative for Witmark.

### Paris Praises Orloff Again

In commenting on Nikolai Orloff's Paris recital in June, Excelsior commented in part: "Nikolai Orloff is a virtuoso of prodigious facilities. The mastery he exercises over the smallest technic and the manner in which he impresses with his own style in each work interpreted proves the extent of his culture and taste."

The European was of this opinion:

"Nikolai Orloff may be classed among the musicians gifted with sensitiveness, intelligence and a capacity of winning the most eclectic, disparaging and exacting listener. His playing, which is simple, natural, easy and impeccable, leaves him to completely devote himself to the interpretations. It is for these reasons that this pianist is able to give a sense of reality to a sonata of Beethoven, to the clavichord pieces of Couperin, Rameau, of the English Purcell or the Italian Scarlatti, etc., etc. Orloff is one of the great pianists of our epoch. The velvety quality of his sonority, his infinite possibilities for nuances, his native ability, his legato which is almost unreal, create such a combination that under his fingers the piano is transformed. One thinks that it must be the immortal Chopin who is playing his scherzo in C-sharp, so poetically delicate, and the polonaise, full of elan, enthusiasm and radiating fire."

## SCHOOL of MUSIC of the UNIVERSITY OF MICHIGAN

Member of the National Association of Music Schools

Ann Arbor, Michigan

CHARLES A. SINK, President

EARL V. MOORE, Musical Director

### Fall Semester Begins September 23

Degrees, diplomas, etc., awarded by the University of Michigan, in practically all branches of music.

Faculty of renowned artist teachers including such notables as Albert Lockwood, Guy Maier, Mabel Rhead and Maud Okkelberg, Pianists; Theodore Harrison, James Hamilton, May A. Strong, Nora Crane Hunt, Singers; Samuel P. Lockwood, A. J. Whitmire, Violinists; Palmer Christian, Organ; Joseph E. Maddy, David E. Mattern, Juva Higbee, Public School Methods; Hanns Piek, Violoncello; Otto Stahl, Theory; Nicholas Falcone, Wind Instruments; and about thirty other well known musicians.

Concerts by the world's greatest artists and organizations, including for 1929-30: Martinelli, Rethberg, Muzio, Paderewski, Horowitz, Heifetz, The Lener-Budapest Quartet, The English Singers; two concerts by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, Conductor, and the May Festival of six concerts, by the University Choral Union, a Children's chorus, the Chicago Symphony Orchestra, and noted soloists.

Tuition rates and living expenses reasonable. Inspiring academic environment.

For special announcement, please address

CHARLES A. SINK, President.



## Dr. G. de KOOS

Concert Manager

TOURS ARRANGED IN ALL  
EUROPEAN COUNTRIES

9 Dedelstraat

The Hague, Holland

### Stadium Concerts

AUGUST 5

The feature of the program was the English composer Ralph Vaughan Williams' A London Symphony, which Mr. Coates introduced to New York in 1920, at the time of his debut as guest conductor of the New York Symphony Orchestra. The work, while descriptive of the sounds of London life, is good, solid and skilfully made music. Its modernism (it dates back some fifteen years) is of the sort that does not offend good taste and euphony, and taken as a whole the symphony can be considered one of the best examples of British composition of the past twenty years. The second half of the program contained a march and scherzo from Prokofiev's opera, The Love of Three Oranges, Dances from Gluck's Orfeo and the Prelude and Love Death from Wagner's Tristan and Isolde. About 2,500 persons braved the coolness of the weather to enjoy the music.

AUGUST 6, 7, 8

The performances of Ruth St. Denis, Ted Shawn and the Denishawn ensemble, in dances to "classical" music played by the Philharmonic-Symphony Orchestra under its assistant conductor, Hans Lange, drew capacity audiences to the huge Stadium on Tuesday, Wednesday and Thursday evenings. In addition to numerous well-known favorites the dancers presented several interesting novelties. These included music visualizations of Mendelssohn's Fingal's Cave overture and Honegger's Pacific 231 and Deems Taylor's Jurgens. Several of the shorter numbers had to be repeated. Miss St. Denis exhibited all the familiar plasticity of her art, and again gave evidence of her remarkable faculty of projecting every nuance and detail. Mr. Shawn was superb in his technic and infectious virility, while the girls performed the dance choruses with the precision and grace that their eminent teachers have instilled in them.

AUGUST 9, 10, 11

Albert Coates presented a varied selection of programs at the Stadium over the week-end, the enjoyment of which made many regret his coming farewell this week. During his engagement this summer the distinguished guest conductor has added innumerable admirers to his host.

The Friday evening program follows: Symphony, No. 1, Brahms; Pomp and Circumstance March, No. 1, Elgar; Eight Russian Folk Songs, Liadow; Sicilienne from sonata in E flat, Bach; Hungarian Rhapsody No. 1, Liszt. The Russian numbers and Gaveert's arrangement of the Bach sonata proved of considerable interest.

Saturday's offering contained many favorites, among them the William Tell overture by Rossini, the one from the Merry Wives of Windsor and the overture from Die Fledermaus by Johann Strauss. Charming, also, was the dream pantomime from Haensel and Gretel, contrasting with the depth and beauty of Strauss' Death and Transfiguration. Albeniz's Triana from Iberia and the Ballet Music, No. 2, from Rosamunde, Schubert, were other numbers that found their share of favor, with the Debussy Golliwog Cake Walk from the Children's Corner furnishing a whimsical touch.

Sunday's audience listened to more or less of a Russian program, Glinka's overture to Russian and Ludmilla and Liadoff's Music Box being important features, with the Enigma variations by Elgar and the Scheherazade of Rimsky-Korsakoff.

#### Child Pianist in Recital

A concert given at the Three Arts Club, New York, on July 21, by Eloise Smith, child pianist of Jacksonville, Fla., was remarkable for its expression of unspoiled youthfulness combined with a mental consciousness far in excess of her years. Her program consisted of twelve members from psychological material by Monetta Stribbling Wells, and a concerto in three movements by the same composer.

Little Eloise gave four concerts while in New York: One in the Wanamaker Hall; one in the home of Mr. and Mrs. Benjamin Price; one at the Fifth Avenue Hotel, and the last one at the Three Arts Club.

Possessing so-called absolute pitch, eagerness to learn, and an unusual response to audiences, her progress for the next few years seems to be well worth watching.

## San Francisco Enjoys Bruno Walter's Conducting

Enthusiastically Received on First Appearance—Ernest Bloch Leaves for Europe—Other Important News

SAN FRANCISCO, CAL.—Eight thousand Bruno Walter worshippers were on hand upon the occasion of the first of his series of three concerts and greeted him with an ovation the sort that is vouchsafed only the really great.

Without hesitancy or fear of exaggerating, it can be said that no symphonic conductor who has visited this city in recent years has succeeded in arousing the music public to such frenetic excitement as did this master from Berlin. Mr. Walter began his program with the Overture to Weber's Euryanthe wherein the beautiful orchestral sound, the "singing tone" endowed it with uncommon luminosity. The Beethoven Fifth Symphony followed and Walter's version of it was truly uplifting. Strauss' Tone Poem, Death and Transfiguration, showed Walter to be a virtuoso, intelligent and brilliant and its rendition brought the orchestra to its highest climax. The concluding number, Les Preludes, which Mr. Walter conducted with great effect was a veritable triumph.

#### OTHER NEWS

The popular San Francisco concert manager, Selby C. Oppenheimer, has returned to his offices in the Foxcroft Bldg. from a well earned vacation spent in the Santa Cruz Mountains. He announces that several artists will appear in San Francisco during the forthcoming season under his direction other than those scheduled in the Selby C. Oppenheimer Concert Course. These are Paderewski, Yehudi Menuhin, Argentina (Spanish dancer); Harold Kreutzberg and Yvonne Georgi (dancers), Mary Lewis (soprano), the Roth Quartet of Berlin, the Pro Arte Quartet of Belgium, Segovia (guitarist), Myra Hess (pianist) and Ganna Walska (soprano).

Margaret Tilly, one of the brilliant pianists residing in the West, specially recognized as an interpreter of Bach, has been the assisting artist upon several occasions with the Stradivarius Quartet which has been giving a series of chamber music concerts during the summer season at Mills College.

Ernest Bloch, who conducted his America in San Francisco and at the Woodland Theatre, Hillsborough, during the summer symphony season, left for Europe and will go directly to Switzerland to spend several months with his family. Bloch expects to return to the San Francisco Conservatory of which he is the Artistic Director, about the first of November and will at that time outline his plans for the winter season.

Elsie Cook, pianist, and Guglielmo Larai, violinist, appeared in a joint recital recently at the Dominican College, San Rafael. Madame Cook has the distinction of being the California representative of the Tobias Matthay School, London, England, from where she graduated with high honors. The artistic reputation of this performer and pedagogue is not confined only to California as it has spread throughout the entire west. Madame Cook heads the piano department of two of the leading conservatories of the bay regions. This activity along with her own studio work fills up practically her entire time so that she never fails to have a waiting list of pupils who desire private instruction. During the forthcoming season, Madame Cook and Mr. Larai will appear in a series of three joint recitals. C. H. A.

### Music Notes From Coast to Coast

Grand Rapids, Mich. Bertha Kutsché, president of the St. Cecilia Society, entertained a group of friends and music lovers in honor of Mrs. Robert Burkhardt, contralto, of Bay City, who was a visitor at the convention of the Michigan Music Teachers' Association. Mrs. Burkhardt sang a delightful program of songs.

Oswald Lampkins, baritone, who has just returned from a season's study at the Chicago Musical College where he had won a scholarship, gave a concert in St. Cecilia Auditorium for his many friends. He was much commended for his noticeable development, and for his musically singing of three groups, the last one, of Negro Spirituals, being particularly applauded. He was accompanied by Mrs. Rowe.

The following pupils of Eugene J. Phillips, organist and choirmaster at St. Andrew's Cathedral, were presented in recital at his studio in the Gilbert building: Eleanor Gruzski, Angeline Olsheski, Helen Bolger, sopranos; Julia Olsheski, Helen Blady, contraltos, and Frank Horton, tenor. Maude A. Woodall presented a group of

eleven of her piano pupils in recital at her home studio.

Reese Veatch gave two recitals for his vocal pupils in his studio. Those participating at the first were: Mrs. F. P. Faulkner, Mrs. Raymond Sadler, Mrs. Vera Lewis, Phyllis Gardner, Aurora Lundahl, Fred Ophoff, Kenneth Schantz, Elmer Dunk, Rolland Walsh, Kenneth Euker, Earl P. Morse, and Gerritt Raterink. In the second were Mrs. Veatch, Elvira Ganguillet, Leah Kendall, Clarence Jones, Earl Coleman, Clarence E. Meyers, Joseph Oreste, John Royal Klasse, Howard Zimmerman, Andrew Sessink, and Joseph H. Hummel. The accompanist was Harriet DeKruyter. Mr. Veatch is now conducting a summer class of six weeks' duration in Cadillac, Mich.

Helen Baker Rowe presented six of her piano pupils in a recital at her home studio. Those taking part were: Mary Lou Jackson, Kathryn Williams, Marion Van Horn, Doris Suggitt, June Van Ostenburg, and Christine Haverkamp. They were assisted by Jay Whittington, violinist.

H. B. R.

Long Beach, Cal. The Musical Arts Club has appointed a Clearing House Date Committee, with representatives from all clubs giving musical programs, the managers of concert courses, the symphony orchestras, etc., to make out lists of dates so that as far as possible big musical events will not conflict, and teachers will not put on pupil's recitals on dates of artists' concerts. The club is also working to do away with professional musicians giving their services free, as has been done so much in the past.

The Long Beach Civic Concert Series, Kathryn Coffield, manager, announces, the opening concert with Smallman's A Capella Choir. Other artists will be Roland Hayes, tenor; Hulda Lashanska, soprano; Jacques Thibaud, violin; Giovanni Martinelli, tenor; Alfred Cortot, pianist; the London String Quartet.

The Adult Department Artist Series, sponsored by the night schools, will open their course at Polytechnic High School Auditorium, November 13, with the Hallelujah Male Quartet; also booked are: Margaret Hamilton, pianist; Louis Jay Gerson, Symphonic Pictures of Latin America; and Elenore Slaige, dancer; Woman's Lyric Club of Los Angeles, and the Classic Ensemble (Samuel Albert, violin, Lysbeth LeFevre, cello, Violet Cossock, piano).

The Long Beach Symphony Orchestra will open its season in the Municipal Auditorium, October 8, giving eight concerts during the winter. The Haydn-Handel Oratorio Society will give its first concert October 29. The Choral-Oratorio Society will give its first concert in November.

Leon Rains, internationally known opera singer, will lead the Long Beach Opera Reading Club in its course of study this season, taking the place of Dr. Frank Nagel.

Joseph Ballantyne presented ten advanced voice pupils in a studio recital July 12.

Guido Caselotti presented his voice pupils in an Oriental Fantasie at the Municipal Auditorium, the singers being in costume. Twenty vocalists took part in the performance, assisted by Louise and Adriana Caselotti.

Rolla Alford, exponent of the Yeatman Griffith voice method, gave a pupils' studio program, demonstrating the different quality of voices in classifications of soprano, contralto, baritone, tenor and basses.

H. M. G.

#### Dr. and Mrs. Dickinson Having Busy Summer

Dr. and Mrs. Clarence Dickinson are at their summer home on the Hudson, where they are preparing the new catalogue and courses for the School of Sacred Music of Union Theological Seminary, making next year's programs for the Brick Church, New York, and arranging some of the carols they picked up during their European wanderings last year in Czechoslovakia and Jugoslavia.

June was a very busy month for Dr. Dickinson, as he gave several addresses on church music before ministerial conferences such as those at New Brunswick, N. J.; Rutland, Vt., and the summer conference of several hundred ministers of all denomina-



RICHARD BONELLI,  
with Mrs. Bonelli (Pauline Cornelys),  
sighing at the Bridge of Sighs, Venice.

tions which met at Union Theological Seminary in New York. His dedication recital on the four-manual Austin organ in the new First Baptist Church of Cleveland aroused great enthusiasm and was so well attended that a large number of people were unable to gain admission even after all the rooms adjoining the church auditorium had been opened.

#### Alma Voedisch Abroad

Alma Voedisch sends the MUSICAL COURIER a card from Brandenburg, Germany, which this year celebrates its 1,000th anniversary. Mme. Voedisch has been enjoying a visit there with the Spitta family, having previously visited Paris, London, Berlin and Dresden.

## GEORGE

### DREAM BOAT

(Song)

ROBBINS MUSIC CORP.

### SO BEAUTIFUL YOU ARE

(Song)

CARL FISCHER, INC.

### SONG OF EVENING

(Meditation)

(Instrumental)

M. WITMARK & SONS

### THE MOON

(Song)

OLIVER DITSON CO.

## BAGBY

## Frederick GUNSTER

Tenor

"An artist of engaging personality, his voice is of appealing quality and ample compass, and his art of song is of notable refinement."  
—Buffalo News.

Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.



# RECENT SNAPSHOTS OF EMINENT MUSICIANS

(Taken by Alexander W. Greiner, of Steinway & Sons, on his recent European trip.)



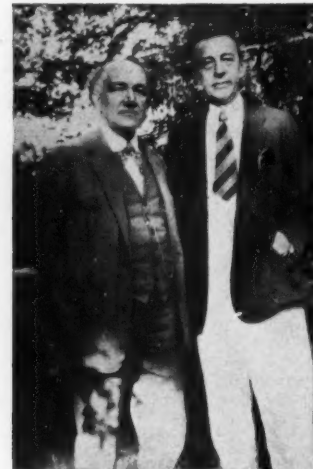
Sergei Rachmaninoff and P. H. Schmidt, a director of Steinway & Sons, of New York, at the famous composer-pianist's home at Rambouillet near Paris. It is scarcely necessary to tell our readers that Rachmaninoff is the figure in the background.



Florence Kimball, assistant to Mme. Marcella Sembrich at the Juilliard Graduate School of Music (who recently became Mrs. Schuyler Smith in London), with Mr. Greiner, on board the S. S. Statendam.



Rachmaninoff feeding his goats on his summer place at Rambouillet.



Sergei Rachmaninoff with his friend Nicholas Medtner, Russian composer. Medtner is coming to America next season for a concert tour, during which he will play, in various cities, his second piano concerto, which has just been completed.

Alexander W. Greiner, manager of the Concert and Artist Department of Steinway & Sons, has just returned from Europe, where he visited the Steinway houses in London, Paris, Berlin and Hamburg, and attended the Music Festival at Duisburg. He saw many of the Steinway artists who were vacationing on the other side. In Hamburg Mr. Greiner met William R. Steinway, European general manager of Steinway & Sons, and Paul H. Schmidt, a director of the New York firm.

Mr. Greiner and Mr. Schmidt visited Sergei Rachmaninoff and his family at Rambouillet, near Paris. The great composer-pianist seemed very happy in his delightful summer home, where he is taking a complete rest before starting preparations for his forthcoming European tour, which will include all the principal continental cities and the United Kingdom. He expects to return to America in January.

Frequent guests at the Rachmaninoff home are Nicholas Medtner, the Russian composer and pianist, and his wife. Rachmaninoff is a great friend of Medtner and considers him one of the greatest composers of our time.

In Paris Mr. Greiner also saw Vladimir Horowitz, the famous pianist who, it will be remembered, fell ill with the grippe during his American tour last season and was obliged to cancel several engagements, including an appearance with the Philadelphia Orchestra. On his return to Europe he started to fill engagements, but after a few concerts he had a relapse and was finally forced to cancel all his bookings. After a good rest at Chamonix, France, however, he recovered completely, and when Mr. Greiner saw him in Paris he was his old self again. He is now in Switzerland, preparing his programs for next season.

The accompanying intimate close-ups of Rachmaninoff, Medtner and Horowitz were snapped by Mr. Greiner—excepting, of course, those in which he appears, they were snapped by Mr. Schmidt.

Among the other artists whom Mr. Greiner met in Europe are Alfred Cortot, pianist; Hermann Hans Wetzler, composer and conductor, formerly of New York; Edwin Fischer, pianist; Nathan Milstein, violinist; Gregor Piatigorsky, cellist. Cortot, Milstein and Piatigorsky are all (individually) to tour the United States the coming season. In Cologne and Duisburg Mr. Greiner spent considerable time with Dr. Schiff, director of the Westdeutsche Concert Direction of Cologne. Dr. Schiff, who is a very active manager, will make his first visit to America next December.



Nicholas Medtner and Princess Wolskinsky at Rachmaninoff's summer home.



On the balcony of Alexander Merovitch's home in Paris. From left to right are seen: Ariadna Mikeshina, Russian composer; Mr. Merovitch, manager of Vladimir Horowitz, internationally renowned pianist; Horowitz and Paul H. Schmidt, of Steinway & Sons.



Here are seen (left to right) Alexander Merovitch, Vladimir Horowitz, and A. W. Greiner, manager of the Concert and Artist Department of Steinway & Sons.

## Cleveland Institute Concludes Summer Session

The Cleveland Institute of Music has just concluded the sixth summer school session in its history with the largest enrollment it has ever had.

Two years ago the school, co-operating with the Cleveland School of Education and Western Reserve University, inaugurated a public school music department under the direction of Russell V. Morgan. This department offers courses leading to the degree of Bachelor of Science (in Education) conferred by Western Reserve University and credit courses for teachers working for extension credits. Since the public school music department opened, the school has had an unusually large number of school teachers enrolled for courses. This summer the number exceeded any previous session.

The most popular courses excluding, of course, the piano, voice, violin and cello

classes under such artists as Beryl Rubinstein, Marcel Salinger, Josef Fuchs and Victor de Gomez, were eurythmics, theory and beginning classes for children.

There was a decided increase this year in the number of children beginning the study of music in the summer months and the theory classes were so large that Herbert Elwell, teacher of theory and composition, was called back from his vacation to take charge of some of the classes.

The school offers each year a nice combination of study and summer vacation pleasures; this year there were several school parties and a dinner dance with all the summer advantages of a lake city in addition. Formal study was also interrupted and made more alluring by the series of ten lecture recitals illustrating the musical literature for voice, piano, violin and cello. These concerts were held in the Institute Annex Recital Hall, which was ideal for hot weather concerts. The attendance at these summer

concerts was larger this year than ever before and although free to all summer school students, and given at a charge for all others, there were many in the audience each week who found enjoyment in summer concert going without the added study of courses or lessons.

One of the most popular features of the summer school was the junior and senior orchestras, conducted by Josef Fuchs and Edward Buck. Here students of the various instruments were given actual orchestra experience and training under a director whose experience particularly qualifies him as a conductor. Josef Fuchs is concert-master of the Cleveland Orchestra and each summer he has conducted that large body of men in their summer concert tours.

Edward Buck who conducted the junior orchestra was formerly cellist with the Cincinnati Orchestra.

Among those who worked the hardest during the summer school session was Jean

Martin Buck of the piano department. In addition to her teaching Mrs. Buck played practically all the accompaniments for the summer concert course and when she wasn't teaching or playing at a concert she was trying to arrange practice time with the three soloists who demanded her services.

## Yelly d'Aranyi Abroad

Yelly d'Aranyi is at present enjoying a short vacation in Switzerland after a long and strenuous season in England. In June she played three joint concerts with Myra Hess at Oxford, Cambridge and London, followed by several private musicales at Lady Astor's, also one before Princess Mary, the Sultan of Zanzibar, as well as many others. Miss d'Aranyi enjoys great popularity in London society, and this past spring played many private engagements. She will return to America early next January.

# RAISA

Management:  
**R. E. JOHNSTON**  
1451 Broadway New York  
Middlewest and West Representative  
Civic Concert Service, Inc., Dema Harshbarger, Pres.  
BALDWIN PIANO BRUNSWICK RECORDS

# RIMINI

# LEVITZKI

## PIANIST

Season 1929-1930  
October to January in Europe  
February to May in America

Concert Management: **DANIEL MAYER, Inc.**  
1516-17 Steinway Hall, 113 West 57th Street, New York  
Steinway Piano "His Master's Voice" Records





MANA-ZUCCA.

whose songs will be featured by John Charles Thomas at the matinee and evening performances at the Palace Theater, New York, on August 19. Accompanied by this well known and versatile composer, Mr. Thomas will sing *Rachem, De Heableny Choir, Nichavo and I Love Life*.

### Artists Engaged by Hurok in Europe

It is believed to be many years since any American or other impresario has signed up so many of the most important individual and group art manifestations as has Sol Hurok during his stay in Europe. Certainly one of the most important of his contracts is that with Alexander Glazounoff, world known Russian composer, with whom he has been negotiating an American tour since 1921. It has now been arranged that Glazounoff will arrive in America at the latest on November 15 and that he will open his season by conducting his famous piano concerto with one of the big New York orchestras. The soloist for the occasion will be Helen Gavrilova, a pianist of great talent who has made a name for herself in Russia during the last few years. He will then accompany his own compositions (as did Richard Strauss) when performed by well known singers and instrumentalists, whether soloists or in quartets, throughout the leading cities of America. This promises to be a treat to the thousands of people who are familiar with the work of this great Russian.

Another contract of importance is with the Russian Grand Opera Company, which made such a sensation in Paris during the past winter. This enterprise was conceived and financed by Maria-Kousnezoff-Massenet and her husband, and nothing was spared to make the undertaking worthy of the name of Russian art. The great Russian decorators, Alexander Korovine and Alexander Bilibine, were asked to design the decorations and the costumes. No expense was spared to make these as rich and sumptuous as Russian tradition demands.

In Paris, the celebrated orchestra of Walter Straram was engaged under the able conducting of Emil Cooper, and the performances were given in the lovely Theatre des Champs Elysees. The artists engaged were first class, Mme. Kousnezoff herself creating the leading roles in Prince Igor and Snegourochka, which she did with a musicianship and art that were outstanding. Tzar Saltan and Kitege were added to the repertory, which created a veritable furore in Paris. Everybody talked of these extraordinary performances, and Russians, familiar with the performances given in the Russia of olden days, compared these most favorably. It is this remarkable organization that Mr. Hurok is bringing to the United States, where it will arrive at the end of February, straight from a tour of South America and Cuba, which starts the end of this month. Two new operas have been added to the repertory: *The Lake of Swans*, and *Sorochinsky Yarmarka*.

Another Parisian favorite whom Mr. Hurok is taking to America is the great Spanish dancer, Vicente Escudero, and his company. He is claimed to be the greatest male Spanish dancer of today, and his success in Paris and in every other European capital is the best evidence of his superb talent. Escudero has a technic that is almost uncanny, a beauty of line that has inspired such great painters as Van Dongen, who has delighted in sketching him in many of his most characteristic poses, that are most individual though based on the traditional dances of Spain. New York will see Escudero in February and will be able to judge his remarkable play of castanettes and his extraordinary technic.

During his stay in Germany, Mr. Hurok has signed up several of the leading artists who helped to make the Grand Opera Com-

pany tour of the United States last year such a success. Johanna Gadschi, acclaimed one of the greatest of Wagnerian singers, will be with the company for its second season. Juliette Lippe, an American who has been winning laurels for herself in Europe, is also reengaged. Another favorite, Sonia Sharnova, leading contralto of the company, will also sing this coming year. One of the notable additions to the cast is Johannes Sembach, tenor, who has been such a sensation in Germany. Mr. Hurok is now in Germany negotiating with a noted Berlin conductor.

The repertory will be augmented this coming season and will include besides *Der Ring des Nibelungen*, *Tristan and Isolde*, and *Der Fliegende Holländer*. Mr. Hurok also intends to give Mozart's *Don Juan*, declared by Richard Wagner the best opera ever written.

The Isadora Duncan Dancers, whom Mr. Hurok brought from Moscow, will return to the United States early in September. They have just given a performance in the huge Salle Pleyel, which was filled to capacity with an enthusiastic audience. Few artists can boast of filling this hall, probably one of the biggest in the world. The stage was hung with simple grey draperies, against which the children stood out charmingly in their gossamer rose and red draperies. The Parisian press was unanimous in its admiration.

Mary Wigman, dancer, who has been such a sensation in Germany, is another of Mr. Hurok's attractions. She will come to New York for a short appearance. Another German success that Mr. Hurok has booked is Yasha Youshny's *Blue Bird*, now touring Germany, which will come to the United States at the end of March. This organization presents sketches of musical and artistic value that are said to be unequalled for the perfection of their presentation and the originality of their conception.

Another contract of importance is with the Société de Musique d'Autrefois, an organization that is quite unique. It was founded by Commander Le Cerf, who has the remarkable collection of authentic ancient instruments. Together with Mlle. Thibault, who has written some interesting books on the music of the Fifteenth century, they founded this society, whose aim is to perform music of the Sixteenth, Seventeenth and Eighteenth centuries which has been forgotten these many years on the dusty shelves of the libraries of the Paris Conservatory and the Bibliothèque Nationale. To find the music, copy it and modernize its transcription so as to make it intelligible to musicians of today was a long and hard task. To train a group of musicians to play the extinct harpsichord, lute, chitarrone with its numerous strings, the rebec, that charming gothic violin, was also a task that only experts would dare to tackle. The success of this group, consisting of ten musicians, has been complete in Paris, where they were hailed with enthusiasm both by musicologists and by music lovers. Their fame has spread so rapidly that they have been touring different European countries with an ever growing following. Mr. Hurok will present this group dressed in the costumes of the epoch, starting with a recital in New York. N. B.

### Leginska Complimented on Her Operatic Performances

As is generally known, during the past year Ethel Leginska inaugurated an English opera company, which gave special performances of *Carmen*. The venture was a most successful one, and Miss Leginska, as the conductor and originator, received many compliments relative to her undertaking. After the presentations in Boston, the dailies commented as follows:

The Boston Sunday Globe stated: "It was surprising how well *Carmen* was sung, how competently the stage business of the opera was carried through, how effectively it was staged. . . . Yesterday certainly proved that these performers can put on performances of opera in English quite comparable in merit to the much praised efforts of the American Opera Company seen here last fall." The Boston Herald commented: ". . . An orchestra conductor of rare ability. . . . Yesterday she demonstrated to the world what one woman genius, combined with hard work, can accomplish."

The Boston Evening Transcript said that "the performance of Saturday was eminently satisfactory. The chorus provided many fine moments. A ringing, rousing chorus for *Carmen* one does not too often hear. Saturday, one had it. The orchestra, too, bore itself with great credit."

The following is from the Dedham Transcript: "Bizet's opera, *Carmen*, was presented to a well filled auditorium in the Dedham Community Theatre last evening by the newly formed Opera in English Company under the direction of Ethel Leginska. The performance was thoroughly enjoyable. Every part was sung with feeling and each artist seemed to catch the spirit of the role. But before mentioning any member of the company it is well to say that Leginska was the dominating character throughout the evening. The entire performance was suspended from the end of her baton and from

her finger tips, and she manipulated it as cleverly as one would a marionette show. Every movement of her body was expressive of the music and her lips moved to every syllable that was sung on the stage."

Miss Leginska, following her active season in this country, has been spending some time in England, where she has been enjoying keeping house and working in her garden.

### Alice McIlvaine Pupils in Recital

Alice McIlvaine, vocal teacher with studios in New York City and Ausable Forks, N. Y., presented two of her pupils in recital at the Knights of Columbus Auditorium at Ausable Forks on July 26. These two pupils were William Aubin of New York and Beatrice Duprat of Burlington, Vt. The program consisted of two groups of English and French songs, and both the young artists performed in a manner that reflected credit upon their able mentor. The audience completely filled the auditorium, and showed appreciation of the excellent work of the two young singers by prolonged applause.

Miss McIlvaine has just completed her summer classes at Ausable Forks and will return to New York early in September where she will resume her teaching at Carnegie Hall.

### Lieblings Vacationing in Los Angeles

George Liebling, composer-pianist, and his wife, Alice Liebling, librettist of her husband's new American opera, *The Texas Rose*, are spending the summer at Los Angeles, Cal. In the intervals of resting the composer has been busy with his pen, with the result that Gina Pinnera, Nina Morgana and Albert Rappaport have received dedications of new songs which will be published shortly. These well-known singers rarely sing a program that does not contain one or more Liebling songs. A new and interesting Concerto for violin, written by Mr. Liebling last spring, was recently published by G. Schirmer, Inc., of New York.

### Belle Fisch Silverman's Activities

Belle Fisch Silverman, who has been spending her vacation at Asbury Park, N. J., was recently prevailed upon to help organize a quartet for the Temple Beth El and has been singing at their services since Friday, July 27. Mrs. Silverman was also asked to procure a tenor and bass for the holidays and two of her artist-pupils have been accepted.

In order to raise some funds for the Temple a concert will be given there on Sunday, August 25, in which the organist of the Temple, Rev. Maurice Cowan, cantor, a violinist and Mrs. Silverman will take part.

### HARRIOT EUDORA BARROWS TEACHER OF SINGING

37 Commonwealth Ave., Boston  
Conrad Building, Providence

### GRACE DIVINE

MEZZO-SOPRANO  
METROPOLITAN OPERA COMPANY

### HARRIET FOSTER CONTRALTO

Studio: 251 W. 71st St. New York  
Phone: 6756 Trafalgar

### SCUDDER TENOR

CONCERT—ORATORIO—OPERA  
Room 28, Metropolitan Opera House, N. Y. C.  
Tel. Nassau 7243

### EDITH W. GRIFFING TEACHER OF SINGING

163 West 87th Street, New York  
Tel. Schuyler 4829

### HUNTER

Concert Baritone—Teacher of Singing  
SPECIAL SUMMER COURSE  
810 Carnegie Hall, N. Y. C. Tel. Circle 0321

### MYRNA SHARLOW AMERICAN SOPRANO

NOW BOOKING SEASON  
1929-30  
Exclusive Management: Annie Friedberg  
Flisk Building, New York

### SNYDER

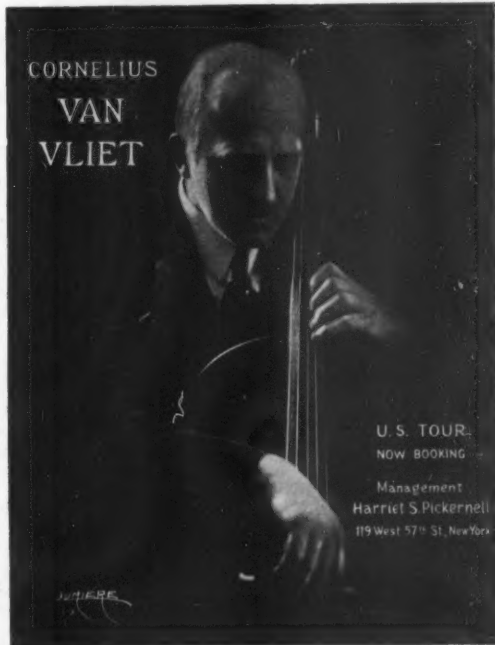
Voice and Coaching in all the  
operatic roles  
6136 Lexington Avenue,  
Hollywood, California

Kilgen Organs [Artistic in the Choice of the Masters Extreme]  
GEO. KILGEN & SON, Inc., 4034 N. Union Blvd., St. Louis  
New York Office: 1017 Steinway Hall, 109 West 57th Street

### NANÀ GENOVESE MEZZO-SOPRANO

Personal Representative: BRUNO ZIRATO 322 West 72nd Street, New York

CORNELIUS  
VAN  
VLIET



U. S. TOUR  
NOW BOOKING  
Management  
Harriet S. Pickernell  
119 West 57th St., New York



## Artists Everywhere

Frederic Baer's recent performance in Jersey City, as soloist with the local Woman's Choral Society, was most successful, the Journal saying:

"The committee was particularly fortunate in the selection of the soloist, for Mr. Baer has a baritone voice far beyond the usual; rich, deep, powerful and well controlled. It was a pleasure long to be remembered to have had the privilege of hearing Baer on part of this season's concert work by the choral."

Grace S. Castagnetta, the American pianist, well known in New York, has been studying in Cologne, Germany, for four years, and received the highest honors at the Conservatory of Music.

## JEAN TESLOF

BARITONE

Victor and Columbia Records

## DIMITRIE CUCLIN

Commander—Order of the Crown of Roumania  
VIOLINIST — TEACHER — COMPOSER  
2315 UNIVERSITY AVE., NEW YORK CITY  
Tel. Kellogg 6488

## CHARLES SANFORD SKILTON

Composer and Organist

University of Kansas Lawrence, Kansas

## ARTHUR BAECHT

Distinguished American Violinist  
Serious Talented Pupils Accepted  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, Studio 45, N. Y. C. Tel. Penn 2634

## MARGARET MIRIAM

LYRIC SOPRANO  
Charming presence, fine intelligence, a pure and limpid  
diction.—N. Y. Herald Tribune  
Concert Mgr. LUCILLE BYRNE, Brooklyn, N. Y.

## ETHEL PYNE

Soprano

Season 1929-30 Now Booking

Concert Direction Mollie Croucher  
119 W. 57th St., N. Y. City Circle 2773

## RUTH RAY

Violinist

509 So. Wabash Ave. Chicago  
Tel. Harrison 5930

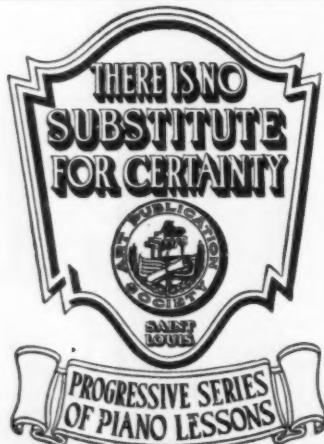
## The Works Only of LIVING COMPOSERS

in Recitals by

CARLYLE DAVIS (Father)

and  
ROLAND DAVIS (Son)

Recital Management Arthur Judson,  
Steinway Hall, New York



Registered

During her stay at Cologne, Miss Castagnetta gave recitals in Berlin and met with great success; she arrived in New York July 22.

Richard Crooks has been re-engaged from last season and seasons previous for the series of musicales sponsored by Edgar B. Davis at his residence at Buzzards Bay, Mass. The tenor sang there on Sunday afternoon, July 7. Other summer engagements for Crooks included a broadcasting appearance from New York on June 27 and a recital in Pittsburgh, Pa., on June 20.

Katharine Goodson, English pianist, who returns to this country for a concert tour next January, February and March, has been booked for a Chicago recital at the Studebaker Theatre on January 12, under the local direction of Bertha Ott, Inc. Miss Goodson, whose playing activities here are being directed by Haensel & Jones, will fill this appearance directly after her performances as soloist with the Minneapolis Symphony Orchestra and Canadian appearances the week previous.

Barre Hill sailed on the S. S. Rochambeau for Paris, August 14. He will coach mise-en-scene with Coint, preparing for his second season with the Chicago Civic Opera Company. He spent a few days in Chicago en route to check up his forthcoming heavy concert season with his manager, Jessie B. Hall, and will return to America October 1.

Christiaan Kriens is summering at Manomet, Mass., where he is combining pleasure with practicing and preparing for an active season during 1929-30.

Grace Marcella Liddane, a Klibansky artist, located in Amsterdam, N. Y., was guest artist with the General Electric concert orchestra, the Brahms Quartet (women's voices), which she organized and directs, and sang for the Mohawk Valley Country Club. In June she gave a students' recital in Amsterdam, fourteen young singers appearing. She is one of the busy teachers of Central New York.

Erminia Ligotti, concert and opera singer, has been heard over the radio recently in programs of classical and modern music.

Ilza Niemack, violinist, who has won a sterling reputation for herself both here and abroad, has been spending the major portion of the summer in Charles City, Ia., working up new programs and in her leisure time swimming and golfing.

Henry F. Seibert, official organist of the Town Hall, New York, played a recital at Edge-o-the-Wood, Norfolk, Conn., Estate of Mrs. Julia L. Rockwell, July 31. Mr. Seibert has been engaged to play a series of three recitals on the new organ in St. Paul's Church, New Rochelle. Except for a short vacation this month Mr. Seibert is devoting the entire summer to the preparation of programs. He has already booked a heavy schedule for next year.

Van der Veer received Evanston plaudits following her Delilah in Samson and Delilah at the Evanston North Shore Festival. A resume of opinions on this occasion: "... was greeted with enthusiasm; has sustained richness, mellowness, strength and purity of tone" (Evanston Review). "... sang excellently, with force and conviction, yet always with fine vocal control. 'The Spring,' she sang particularly well, her tone rich in quality, smoothly sustained and expressive of the words ... imagination and sustained beauty of tone; one missed the scenic accessories, but Mme. Van der Veer brought out the story with convincing force. The famous aria was sung with vocal charm," said the Chicago Evening Post.

John Barnes Wells, tenor, is having a busy summer season in the Catskills. On July 15 he appeared as assisting artist, with Dr. Alexander Russell at an organ recital given in the Gould Memorial Church, Roxbury, N. Y. Mr. Wells is preparing for an unusually busy winter season.

### Buell's Return Welcome

The London Sphere of June 22 printed the following about Dai Buell:

"One of the most welcome events in the musical world of London is the return from the Continent of that eminent young pianist, Dai Buell. She is an artist of a distinction and catholicity quite refreshing in these days, and it may safely be anticipated that her present season in London will enhance the high reputation she has already gained amongst the most exacting critics of pianoforte accomplishment. Dai Buell opens a new series of London recitals at the Aeolian Hall on June 13. During the winter she had a short season in America, and there the best critics found her playing very much to their liking. She made a great hit with her causerie-concerts in drawing-rooms and before musical societies, whilst large public audiences were held in rapt enthusiasm by her formal recitals. Dai Buell, although young, is also a real pioneer in the musical world, for it was none other than she who gave the first complete pianoforte recital by wireless. This was on November 2, 1921, from the little experimental station Amrod Ixe, at Medford Hillside, Mass. She re-



50th St.  
& 7th Ave.  
Personal Direction  
S. L. ROTHAFEL (Roxy)  
3rd Week  
WILLIAM FOX presents  
**"THE COCK-EYED  
WORLD"** ALL TALKING  
with VICTOR McLAGLEN  
EDMUND LOWE LILY DAMITA

turned to Europe from her most recent American tour in February, and after a short stay in London began a continental tour which included Berlin, Hamburg, Amsterdam, Cologne, Vienna, Munich, Frankfurt, and Paris. Critics in Germany and Austria especially found her a 'musical personality,' and paid enthusiastic tributes to her versatile abilities as an interpreter and stylist."

### Old and New By Bagby and Romilli

George Bagby and G. Romilli were active as makers of charming music before they suddenly came into the effulgence of Broadway's luminosity by being associated with Earl Carroll in the production of a musical comedy. As far back as 1921 two Romilli songs were published by Carl Fischer, and today they are just as fresh and up-to-date and just as pleasing as is the music which this composer wrote most recently. These songs are entitled The Violet and Remember, and the words of both are by the composer. Both, too, have melodies of the simple sort, easily sung and easily remembered. The music is skilfully made and the accompaniments broad and sonorous. The Violet has for the most part an accompaniment of broken chords played rapidly by the two hands that is unusually attractive. Romilli was careful in the treatment of the voice part and used effectively the final high note climax.

Whether or not George Bagby is a cello player, this writer is unable to say. At all events, he has written a very charming number for the instrument, printed by Witmark so as to be useful also for the violin, upon which instrument it is quite as effective as on the cello. The music begins with a straightforward melody with flowing accompaniment, and is then developed into a brilliant agitato which returns very naturally to the original melody played an octave higher than at the beginning. This composition shows a composer interested not only in writing a good solo part but also a colorful and well constructed accompaniment.

Of an altogether different sort of character, design and development is the same composer's Ole Man Winter, also published by Witmark. The words of this are by Frank L. Stanton and are of the "coon" variety, which Mr. Bagby thoroughly understands and with which he is in evident sympathy. This is not a jolly song, but rather the lament of an old negro worried by the cold of wintertime. The sentiment is well characterized, and it will be surprising if this song is not a success.

### Athens College Has Fine Record of Concerts

Summary of the 133 recitals given in Athens College, Athens, Ala., from September 14, 1924, to May 20, 1929:

Total number of compositions performed, 2013, divided as follows: piano solos, 916; duets, or on two pianos or with the organ, 93; vocal solos, 335; duets, trios, quartets, chorus and Glee Club numbers, 83; organ solos, 340; violin solos, 61; special numbers, 44; readings, including sketches, 79; orchestra, 62. The 610 composers were born in thirty-three countries; the 173 American composers in thirty-two states; the students taking part came from seventy-three cities and towns in ten states and three foreign countries (Japan, Korea and Cuba). There were 108 pianists; 42 vocalists; 15 organists and 15 violinists. There were 4 Bach recitals, 1 Wagner, 1 Liszt, 2 Chopin, 3 Russian, 1 Italian, 3 French, 1 Beethoven, 2 Schubert, 1 of Women composers, 1 German, 2 British, 1 Norwegian, 1 Grieg, 1 of Indian music, 13 Choral services, 1 of modern compositions, 9 American, 3 memory contests, 1 of Alabama composers, and 1 of Handel. Bach was represented by 53 different compositions; Chopin, 33; MacDowell, 24; Beethoven, 20; Schubert and Handel, 18 each; Grieg, 17; Liszt and Mendelssohn, 16 each.

### Granberry Conducts Opera

The University of Georgia Summer School, at Athens, Ga., recently closed its fifth annual grand opera season, George Folsom Granberry, conductor. Performances were held on the evenings of July 24, 25 and 26, at Woodruff Hall, with an average attendance at each performance of 4,000. The operas presented were Rigoletto, Orpheus, The Secrets of Suzanne, and Lucia.

World's Greatest Theatre. People of discriminating taste enjoy Roxy's, with the best in talking pictures and divertissements. Roxy Symphony Orchestra of 110, Roxy Ballet Corps. Soloists. 32 Roxyettes.

### The Capitol

Owing to popular demand, the program remained the same at the Capitol Theater for the past two weeks. This was not surprising, however, for the feature picture was especially entertaining and the stage presentation very elaborate and spectacular. Greta Garbo was starred in The Single Standard, a silent drama. The "talkies" are all very well in their as yet far from perfect reproductions, but judging by the crowds which flocked to the Capitol to see this picture, it is evident that there are still many thousands of people who can enjoy the quiet effect of the silent drama, with the action unhampered by talking. In The Single Standard Miss Garbo was seen in a role that gave her many opportunities to display her ability. She was ably supported by Nils Asher and John Mack Brown.

The scene of the stage presentation was the frozen North, and scenery, costumes, lighting effects and the offerings of the participants carried out the scheme effectively. Among other things there was spirited music by the Capitolians, dancing by the Chester Hale Girls, some difficult feats performed on roller skates, and a brilliant piano solo. Ben Blue, "Broadway's Bad Boy," succeeded adequately in supplying the humorous touch, while the charming and attractive Rosemary represented the classics by singing an operatic aria with the skill and finish of the artist that she is.

The program also contained the usual News features and a Talking Comedy.

### Praise for Mischakoff

Mischa Mischakoff, who was recently soloist with the American Philharmonic Orchestra in Seattle, Wash., scored a brilliant success. In commenting upon the violinist's playing the Post Intelligencer said:

"Mischa Mischakoff's violin magic moved to fervid enthusiasm last night's audience at the University of Washington Stadium. The well graced concert-master, appearing in the role of soloist with the American Philharmonic Orchestra, revealed not merely exceptional talent but true mastery. He ranks among the finest violinists now before the American public.

"Mischakoff is a sterling artist—an artist who merits a high place on the roll of fame that is reserved for inspired fiddlers. In expressing this unqualified judgment I feel that I am but voicing the unanimous view of musicians who applauded last night's concert.

"Never have I heard the noble Mendelssohn concerto played with more refinement of style, or richer tonal eloquence. It was superb music-making. An unerring technician is Mischakoff, a facile master of the delicate mechanics of the violin. Yet his technic is always subservient to pure artistry. Always he is a musician, never the mere merchant of dazzling pyrotechnic.

"Mischakoff's tone is golden, voluminous, smooth, sympathetic, his interpretations finely wrought. He is lyrical, tender, impassioned or brilliant, as the mood of the music demands. His cantilena is of the utmost sweetness, and he plays bravura passages with sparkling beauty. The intricacies of difficult double stops, arpeggios, artificial harmonics, and spiccato bowing he conquers with the grace of a great master."

The Star was likewise favorable: "The successful artist in any form of musical endeavor possesses two characteristics—trueness to tone and technic as evidenced by his own work, and a sense of showmanship, evidenced by how and in what order his numbers are staged. Mischa Mischakoff, violinist, has both of these ... He demonstrated technic, tone control that was remarkable for its purity and an effective vibrato in his playing of Mendelssohn's famous Concerto in E minor, and followed this by the Kreisler arrangement of Pugnani's prelude and allegro; Kreisler's Caprice Viennoise and the limpidly beautiful Weigenlied of Schubert."

## EMIL HERRMANN

### RARE VIOLINS

Bayreutherstr. 30 161 West 57th St.  
BERLIN W. 30 NEW YORK

Full Guarantee — Expert Appraising —  
World Famous Workshops —  
Highest Grade Repair Work Guaranteed —  
Bows — Cases — All Accessories



## Programs of Canadian College of Organists and National Association Convention

The Convention of the Canadian College of Organists and the National Association of Organists will take place in Toronto, Can., August 27, 28, 29 and 30.

### MONDAY AND TUESDAY PROGRAMS

On Monday evening, the 26th, there will be the registration and get-together at the Royal York Hotel with registration continuing at nine-thirty on Tuesday at the same place. Addresses of welcome will be made at ten-thirty by W. H. Hewlett, president of the convention and T. J. Crawford, chairman, with a response from Reginald L. McAll, president of the National Association of Organists. At eleven-fifteen there will be a business meeting of the Canadian College of Organists and also one of the National Association of Organists, with reports of officers, committees, state and chapter presidents and the election, nomination and resolution committees. A lunch at the York

A. Fricker, director. The program follows:

National Anthem, arranged by C. V. Stanford; Our Motherland, A Choral Song of Empire, James H. Murray; Three Chorales, J. S. Bach; An Eriskay Love Lilt (from Songs of the Hebrides), arranged by Hugh S. Robertson; Carol, The Holly and the Ivy (from Choral Drama, Bethlehem), Rutland Boughton; Motet—Zadok the Priest, Handel; Selection—Edwin Franko Goldman Band of New York; The Agincourt Song, Old English Melody, XV Century, arranged by H. A. Fricker; Still as the Night, Carl Bohm; On the Alm (No. 5 of Choral Suite from the Bavarian Highlands), Elgar; Selections from the Operas of Gilbert and Sullivan: (a) Madrigal, Brightly Dawns Our Wedding Day (Mikado); (b) Chorus of Peers, Loudly Let the Trumpet Bray (Iolanthe); (c) Finale—Act, Hail the Bride (Ruddigore); (d) The Policemen's Chorus (Pirates of Penzance); Selection—Edwin Franko Goldman Band of New York; Pretty Polly Oliver, for Ladies' Voices—Old English Air, arranged by Arthur Somervell; Somerset Folk Song, O No John!, arranged by Carl J. Sharp; March Chorus, from Carmen, Bizet; Rule Britannia, Thomas Arne, arranged by A. S. Vogt; The Star Spangled Banner, arranged by Geoffrey O'Hara.

### FRIDAY

10:00—At Royal York Hotel—Business Meeting of C. C. O. General Meeting. Business Meeting of N. A. O.

11:30—Paper with Discussion: "What Becomes of All Our Music Students," Harold Vincent Milligan.

2:30—At Westminster Church: Recital by Warren D. Allen, of Stanford University, California, and Charlotte Mathewson Lockwood, of New York City, N. Y. Mr. Allen's program follows: Prelude on Veni Emmanuel, Arthur Egerton; Choral-Prelude, Puer nobis nascitur, Healy Willan; Three Chorale-Preludes on In dulci jubilo, (1) Maestoso for full organ, (2) Trio (Bonnet Collection), (3) Canon (from the Little Organ Book), J. S. Bach; Roulade, Seth Bingham; Dripping Spring, from Nature Sketches, Joseph W. Clokey; Comes Autumn Time, Leo Sowerby. Mrs. Lockwood's program: The King's Hunt, John Bull; Giles Farnaby's Dream, Giles Farnaby; Introduction and Allegro from Sonata in the Style of Handel, W. Wolstenholme; Adagio from Concerto in G minor, Matthew Camidge; Gavotte in F, Samuel Wesley; Prelude on Rhosymedre (Lovely), R. Vaughan Williams; Allegro Maestoso from Sonata, Edward Elgar.

6:30—At Royal York Hotel, Banquet. Soloist—Edward Murch, soprano soloist, Grace Church, New York.

### Cape Cod Choral to Produce Opera

A group of Cape Cod singers, under the direction of Bainbridge Crist, who has made his home at South Yarmouth, Mass., for some years, several years ago established a choral society. Less than six months following its inception, their first concert was given and most successfully. Next winter the singers will produce their first opera, Cavalleria Rusticana.

There are no professional singers in the choral. All are natives of Cape Cod. The success of the society is largely due to the enthusiastic efforts of Mr. Crist and Mrs. Maude T. Sanborn, president of the association. The membership has grown from forty to one hundred and two and successful concerts have been given at Sandwich, Dennis, the Cape Playhouse and Harwich Center.

The Cape Cod Choral gave its fourth concert at Dennis on June 22 and was "outstanding for artistic excellence and the conspicuous spell of its devoted conductor."

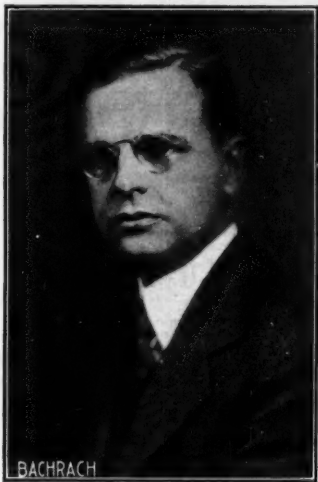
Rehearsals took place at the auditorium of the high school at Hyannis. Joy Paxton Wilbur, accompanist, is a graduate of the New England Conservatory of Music.

### Maazel's Coming Season

During the coming season Maazel will make his debut in Stockholm, Copenhagen and Oslo. He also will give concerts in Rome, Milan, Prague, Brussels, Antwerp, Berlin and in many provinces of Germany.

About the middle of October he will interrupt his tour in Europe for a brief visit to the States, under concert management Vera Bull Hull. While here he will be heard in New York, Chicago and several other cities, the exact dates and places to be announced shortly. His first New York recital is scheduled for the evening of November 1, at Town Hall.

Maazel will return to Europe in February to continue his season with appearances in London, the provinces of England, in Paris and Vienna. Maazel anticipates that next year will be his biggest season, for he plans to play no less than fifty concerts on both sides of the Atlantic.



**HAROLD VINCENT MILLIGAN**  
One of the Friday Convention Speakers

Hotel follows at one and at eight that evening at the old St. Andrew's Church there will be a lecture on Hymn Singing (with a public rehearsal), by Dr. Ernest MacMillan, principal of the Toronto Conservatory of Music. A special program will be provided.

### WEDNESDAY

The program for Wednesday, August 28, follows: 10 o'clock—at the Royal York Hotel, a musical and informal demonstration of the organ built by Casavant Freres and the playing of the two organ compositions which won the prizes in the recent competition sponsored by the Skinner Organ Company, under the auspices of the National Association of Organists. The first prize went to Zoltan Kurthy's Passacaglia which will be played by Ernest White; the second prize awarded to Walter Edward Howe's Dedicate to be performed by the composer. Ernest M. Skinner will talk on the Organ Builder's Art and a discussion follows.

2:30—at Royal York Hotel, Papers with Discussion: Choral Conducting, Dr. Herbert A. Fricker, and Present Day Conditions in Church Music, Wilfred Layton, F.R.C.O., of the Winnipeg Center, C.C.O.

8:00—at St. Paul's Church, an organ recital by Charles A. H. Pearson of Pittsburgh, Pa., and Thomas J. Crawford of Toronto. Mr. Pearson's numbers will be: Prelude and fugue in C minor, Bach; Love Song from the Indian Suite of MacDowell; A Madrigal, (M.S.), Anthony Javelak; finale from Fifth Symphony, Louis Vierne, and Romance, Wieniawski.

Mr. Crawford's contributions are: prelude and fugue in B minor, Bach; psalm prelude, No. 3, Herbert Howells; Harmonies du Soir, Karg-Elert; finale from the sonata in G minor Carl Piutti.

### THURSDAY

Thursday, August 29, 10:30 o'clock at Yorkminster Baptist Church: recital by Dr. Alfred E. Whitehead of Montreal, Can., and Ernest F. White of Philadelphia, representing the American Organ Players' Club of that city. Dr. Whitehead's numbers will be: sonata in F minor, Rheinberger; sonata in D minor, Bach; pastorale, Franck; intermezzo on an Irish Air, Stanford; pastorale in B flat, Foote; Toccata on Lord Jesus Christ, Turn Thou Unto Us, Karg-Elert. Mr. White's programs follow: The Tumult in the Praetorium, Maleingreau; trio sonata, No. 1, Bach; Landscape in the Mist, Karg-Elert; concerto in G, Bach.

2:30—Tour of the City.

6:00—Dinner at the Coliseum Building, to all delegates, as guests of Dr. H. Waters, president and director of the Toronto Exhibition.

8:30—A choral concert at the Coliseum by the Toronto Exhibition Chorus, Dr. Herbert

## ADOLFO BETTI

Former Leader of the Flonzaley Quartet

Announces

VIOLIN INSTRUCTION AND ENSEMBLE CLASSES  
FOR A LIMITED NUMBER OF ADVANCED PUPILS

Address: { May 15—October—Bagni Di Lucca, Italy  
October 1st—c/o The Century Association, 7 West 43rd St., New York

**AUGUST A** **COTTLOW**  
INTERNATIONALLY RENOWNED PIANIST  
Studios: 709 Steinway Hall and  
385 Ft. Washington Ave., New York  
Steinway Piano  
Duo-Art Records



## Margherita SALVI

Coloratura Soprano

Chicago Civic Opera Company

Mgt. R. E. Johnston, 1451 Broadway, New York

**WILLIAM**

## ARKWELL

Baritone

Instruction in Voice—Repertoire—Interpretation

Opera—Concert

Fall Classes Start September 15, 1929—Registration Now.

Circular upon request.

172 West 79th St., New York

Tel. Susquehanna 5587



## SAN-MALO

VIOLINIST

IN THE UNITED STATES 1929-30

NOW TOURING CENTRAL AND SOUTH AMERICA

Management:  
CHARLES L. WAGNER  
511 Fifth Ave.  
New York  
Baldwin Piano

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans & Salter

113 WEST 57th STREET  
NEW YORK

**YEATMAN GRIFFITH**

Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS  
Studios, 52 W. 78th St., New York City Tel. Endicott 8144**ENRICA CLAY DILLON**STUDIO of ACTING  
Coaching for Professional Singers—  
Opera and Light Opera  
By Appointment: 15 West 67th St., New York City  
Phone: Susquehanna 7676—Trafalgar 1143**ZERFFI**TEACHER OF SINGING  
STUDIO:  
326A W. 77th St.  
New York  
Telephone Trafalgar 4385**ELSA LEHMAN**INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH  
Miss Lehman's work is especially adapted for  
Clubs and Social Functions  
Management of CHARLES I. RUDIN, 250 W. 57th St., N. Y.  
Tel. Columbus 9484**Emilio ROXAS**Vocal coach to Martinelli and Teacher of  
Della Samoiloff of Chicago Civic Opera  
Studio: 703 Steinway Hall, N. Y. Phone 5161 Circle**John A. HOFFMANN**

Tenor

Member of the Artist Faculty of the  
CINCINNATI CONSERVATORY OF MUSICLOUISE CLAUDE  
**MacPHERSON—ROSS**  
TWO-PIANO RECITALISTSBaldwin Pianos Exclusively  
Address: Secretary, Apt. 1-A, 186 Riverside Drive, New York**EDWIN FRANKO GOLDMAN**CONDUCTOR THE GOLDMAN BAND  
"A Symphony Orchestra in Brass"  
Personal address: 202 Riverside Drive, New York**J. Fred WOLLE**

CONCERT ORGANIST

Bethlehem - - - - - Pennsylvania

LUCREZIA Direction  
Maud Winthrop  
Gibbon**BORI**  
129 W. 48th St.  
New York City  
Phone Bryant 8400  
Victor Records

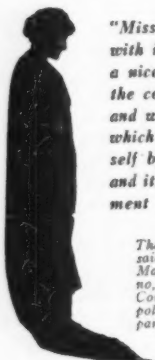
Baldwin Piano

**M A R I O CHAMLEE**

Singing at Ravinia

Management: ERNEST HENKEL

1451 Broadway New York City



"Miss Peterson sings with intelligence, with a nice appreciation of the content of a song, and with a vocal style which commends itself by its naturalness and its continent treatment of tone."

Management: HAENSEL & JONES  
Steinway Hall, 113 W. 57th St.  
New YorkMason & Hamlin Piano Used  
Aeolian-Vocalion Records**Recent Activities of the Musical Art Quartet**

The Musical Art Quartet has had an unusually active summer season. It gave a six weeks' season in Baltimore, playing daily at the private Evergreen Theatre on the estate of Mr. and Mrs. John W. Garrett. The audiences included many distinguished hearers—the Belgian ambassador, Count de

it gave daily concerts for the guests of Mr. and Mrs. Charles E. Mitchell. After spending a few days as the guests of Mr. and Mrs. Efreim Zimbalist at Fischer's Island, the ensemble goes on to Wilton, Conn., where it rests for a couple of weeks before starting rehearsals on next season's pro-



THE MUSICAL ART QUARTET

Sascha Jacobsen, first violin; Paul Bernard, second violin; Marie Roemack-Rosanoff, cello, and Louis Kaufman, viola, with Mrs. Charles E. Mitchell (seated at right), at whose home in Southampton the ensemble has been giving daily concerts for the past four weeks.

Ligna, with the Countess and their two daughters; the Spanish ambassador, Senor Padilla, with his wife; several members of the Italian Embassy; Nicholas Longworth, Mr. and Mrs. Walter Damrosch, Mrs. Efreim Zimbalist, etc.

From Baltimore the Quartet proceeded to Southampton, L. I., where for four weeks

grams. The Quartet is booked for a series of four New York concerts, a series in Boston and a similar series at Vassar College, the Westover School in Middlebury, Conn., and other educational institutions. In addition, it has numerous engagements with colleges, clubs, etc., throughout the United States.

**Concert Management Annie Friedberg Notes**

Carl Friedberg is in Baden-Baden, rehearsing for the Chamber Music Festival there in September, after which he will return to the States. His engagements here already include Boston, New York, Chicago, and many other cities.

Hans Kindler is scoring a series of triumphs, playing thirty concerts in Java and Sumatra. He will return to Paris late in September.

Susan Metcalf Casals is in the Berkshires, preparing her concert programs for next season, which will open in Holland in October. She will tour in Europe until Christmas, then returning here for important American concerts.

Rosa Low recently returned from Europe with many new Italian and Roumanian songs which she will present at her New York and Boston recitals.

Bruce Simonds is busy preparing programs for his own recitals and also two-piano recitals with his wife. He will be heard in Boston on November 9 and in New York, at Town Hall, on November 30.

Yelley d'Aranyi is at present enjoying a short vacation in Switzerland after a long and strenuous season in England, which included three joint recitals with Myra Hess and also several private musicales. She will return to America in January.

Myrna Sharlow's first visit to Cincinnati, as a member of the Cincinnati Zoo Opera, is winning for her many admirers and friends. Following appearances there, the soprano will go with the company to Asheville, N. C., for one week. She then will take a short vacation and resume her concert and opera activities early in October.

Flora Woodman, young English soprano, who will make her first American concert tour next season, recently scored another success in Coleridge-Taylor's Hiawatha at Albert Hall, London, this being the second time that she was selected to sing this role.

All of these artists are appearing under the concert direction of Annie Friedberg.

**Cornish School Notes**

SEATTLE, WASH.—The Cornish Summer Session opened on July 17 with an interesting enrollment representing many states, including Missouri, Iowa, Idaho, Montana, Alberta, British Columbia, Alaska, Oregon, California and the Panama Canal Zone. The outstanding attraction of the session is the School of the Theatre, under the direction of Ellen Van Bolkenburg (Mrs. Maurice Browne) who returned in time for the opening after a successful season of producing and directing in Europe, her greatest success being Journey's End in Paris. At the end of the session she will produce a play with her summer students in the Cornish Theatre.

Louise Soelberg, who is teaching Dalcroze Eurythmics and Dance Form, returned to Seattle in time for the opening, after a short period of special study in New York under such teachers as Doris Humphreys and others. A reception was held on July 23 in honor of these returned travelers, and a

delightful program was given by voice and dance students at that time on the lawn of the school, which was illuminated by spot lights and colored lanterns. The Music Department is running as usual, and there is considerable activity around the school. On August 2 the Cornish Trio was heard in concert in the Cornish Theatre, complimenting the visiting students and their friends.

**Klibansky Artists Score Successes Abroad**

Artists from the studios of Sergei Klibansky, vocal teacher with studios in New York, are achieving continual successes in Europe. Tilly de Garmo, who sang in the performance of Titus, in Berlin, under the direction of General Music Director Kleiber, received excellent press notices, as did also Anna Scheffler-Schorr, who appeared with great success in Faust at the Berlin Opera House.

Lauritz Melchior was acclaimed by the press and the public for his artistic performances of Siegfried and Siegmund at the Wagnerian Festivals in Paris. He has been engaged to sing at the Staats-Oper in Berlin and at the Wagnerian Festivals in Barcelona. Julius Gutman, a former pupil, who sang the role of Alberich in Paris, won very favorable press notices.

Mme. Onegin, distinguished contralto, listened to one of the lessons Mr. Klibansky gave to Mme. Von Hoesslin, the wife of the conductor of the Wagnerian Festivals in Paris, and was very much impressed and made many complimentary remarks concerning his method. After finishing his master class in Paris, Mr. Klibansky left for St. Jean de Luz, where he will spend his vacation with his family. He will return to New York late this month to reopen his studio for the coming season.

**New Work by Cuclin Well Received**

Dimitrie Cuclin's Menuet, Gavotte and Air, for violin and viola unaccompanied, was performed recently at the New York home of Maestro Cesare Sodero, conductor of opera, and was well received. Prof. Cuclin played the violin part and Alexander Stavache the viola. Most of the music of the Minuet is written in canon form, and the Air is noteworthy because of the beauty of the melody, which Prof. Cuclin discovered in the remote mountains of Roumania. By the gradually increasing use of double stops and chords, the composer has developed a climax at the conclusion of the composition which is orchestral in effect.

**Fania Bossak at Swampscott, Mass.**

Fania Bossak, mezzo soprano, who received favorable press comments following her New York concert on April 8, is spending her vacation at Swampscott, Mass. She will combine work with play by preparing her program for her Boston recital, scheduled for Jordan Hall on October 30.

**HUGHES**

PIANIST

Mgt.: HAENSEL & JONES, Steinway Hall  
113 West 57th Street, New York

Steinway Piano Duo-Art Records

**ROMANI**Teacher of ROSA PONSELLE  
Studio: 244 Riverside Drive, New York  
Tel. 6910 Riverside**Marie Sundelius**

SOPRANO

With the Metropolitan Opera Co.  
Exclusive Management: HAENSEL & JONES  
Steinway Hall, 113 W. 57th St., New York**WALTER HENRY HALL**Professor of Choral Music, Columbia University  
Address 39 Claremont Avenue, New York**WINIFRED PLETTS**

COLORATURA SOPRANO

165 West 74th Street, New York City

**Estelle LIEBLING**

SOPRANO

Studio: 145 West 55th St. New York  
Tel.: 1787 CircleStar with Caruso in Vienna, Berlin, and  
Covent Garden**FRANCILLO-KAUFFMANN**Coloratura Soprano Advanced Classes  
Studio: Berlin-Wilmersdorf, Badensche Str. 14**EDWARD WEISS**

PIANIST

Busoni's Favorite Exponent of his Principles  
Berlin-Wilmersdorf, Detmolder Str. 64**ANNA CASE**Famous American  
SopranoExclusive Management:  
R. E. Johnston, 1451 Broadway, New YorkKeep Fit—Be Examined Periodically  
Join VOICE HYGIENE CLUB, Inc.  
113 West 57th Street—Suite 1409-1410

For Teachers, Singers, Vocal Students, etc.  
Benefits: Entitles members to office medical treatment and  
advice, for any condition affecting the VOICE, NOSE,  
THROAT and EAR, between 2 and 5 p. m. daily (ex-  
cept Sunday), Monday and Thursday evening 8 to 9.  
DR. JOHN J. LEVBURG, Medical Director, Circle 0593  
LARYNGOLOGIST—SINGER—LECTURER ON VOICE HYGIENE

**HEMPEL**Management: R. E. JOHNSTON  
1451 Broadway, New York  
Steinway Piano**EDWIN ORLANDO SWAIN**

BARITONE

Management: ANNIE FRIEDBERG  
Fisk Building, New York**WOLFF and SACHS**

Established 1882

Oldest concert managerial firm in Germany  
Berlin W. 9, Linkstrasse, 42  
Cable address: MusikwolfManagers of the Berlin Philharmonic Concerts  
(Wilhelm Furtwangler, Conductor)  
Managers Bruno Walter ConcertsDirectors of concert and operatic tours of  
many famous artists throughout Europe  
Representatives of the Metropolitan Opera Com-  
pany of New York for Middle Europe



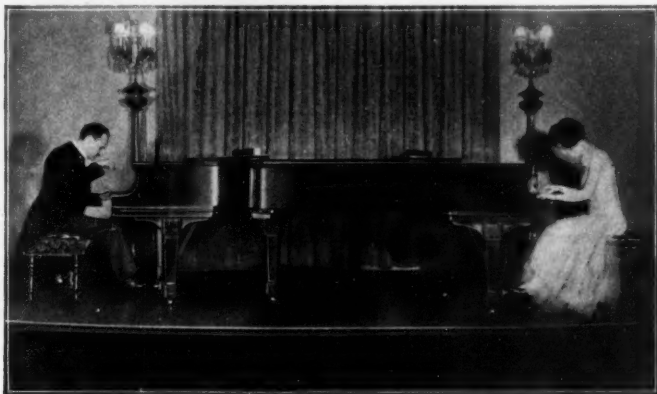
## Mr. and Mrs. Edwin Hughes Heard

Edwin Hughes brought his summer master class series of recitals to a successful close on Wednesday evening, August 7, by giving a two-piano program with Mrs. Hughes, which drew a large audience to the studios—an audience that fully appreciated the artistry of this talented and popular couple.

The program opened with the Mozart concerto in E flat admirably performed. There are many pianists who do not seem to grasp the message of this composer, whereas they shine brilliantly in the performance of

theme from Schumann's Manfred and the Albeniz Spanish Rhapsodie. In between the numbers there was applause and compliments on all sides for Mr. and Mrs. Hughes, all of which they easily merited.

The series opened on July 3 with a joint program by Marvyn Green, Marion Engle and John Crouch, artists of the Hughes studio. Jeina Sholkova furnished the program on July 10 and Anca Seidlova and Lois Spencer shared that of July 17. John Crouch gave the entire July 24 one and Alton



MR. AND MRS. EDWIN HUGHES, whose two-piano recitals each season have brought them an ever-increasing host of followers. The most recent of these was the closing recital of the summer master class series held annually by Mr. Hughes in his New York studios. This year's enrollment included a number of extremely talented teachers and artists from here to the Coast.

works of other composers. Not so with the Hughes! Their understanding of Mozart is excellent; their playing reveals beauty and depth. A contrast came with the next number, the Sinding Variations, in which the ensemble of the two pianists was once more clearly defined. The tone was fine, and the sense of balance and rhythm highly commendable. One wonders why they do not do more of this playing. Arensky's Silhouettes, op. 23, delighted the audience. The program closed with the Reinecke Impromptu on a

Jones, the well known artist, was heard on July 31.

The thirteenth annual summer master class of Edwin Hughes was unusually well attended this year, teachers and pianists from all over the country attending. Mr. Hughes' reputation as a soloist as well as teacher is known throughout the United States so each year finds his classes well filled. The benefits gained need not be discussed at this time; they are too familiar to followers of pianistic achievement.

### From the Betty Tillotson Concert Direction

Vera Curtis, dramatic soprano, formerly of the Metropolitan Opera Company, will fulfill her first engagement of the season on October 23 in Wolfville at the Acadian University. Miss Curtis spent some time in the south where she passed the month of July and part of August.

Oliver Stewart has been engaged for the Ridgewood Women's Club of Ridgewood, N. J.

Merry Harn, mezzo soprano, sailed for Europe on July 27.

Betty Tillotson will furnish several artists for the Sunday night concerts of the American Woman's Association during the coming season.

At her new offices on Broadway Miss Tillotson is preparing to take on a number of new artists, and is planning several concert series for next season. Janet Cooper, soprano; Oliver Stewart, tenor; Marion Armstrong, soprano; Isabelle Burnada, contralto; Merry Harn, mezzo, and Abby Morrison Ricker will be heard in New York again. The American artists' series given last season by these artists drew a large audience, and several of the critics have reviewed and expressed their interest in the continuance of the concerts.

### Estelle Liebling Singers Engaged for Talks

Rosemary Pfaff has signed a contract with the Metro-Goldwyn-Mayer Company to sing prima donna roles in their singing movies. She leaves for California immediately.

Celia Branz has been engaged by the Paramount Company to sing Maddalena in a short Rigoletto film which is being conducted by Giuseppe Bamboschek.

Joan Ruth is engaged by the Warner Brothers to make a short singing film with Ciccolini, tenor.

### Denver College of Music Notes

Newton H. Pashley, who earned both his Bachelor and Master degrees at the Eastman School of Music, Rochester, and during the past two seasons has been an instructor in the theory department of that institution, now is dean of the Denver College of Music. Dr. Edwin J. Stringham, the former dean, has resigned to accept a post in the East. Mr. Pashley is the composer of two orchestral numbers which have been performed in Rochester under Dr. Howard Hanson's direction. He also is an accomplished organist and is organist and choirmaster of

## POMPA LIO MALATESTA

BARITONE METROPOLITAN OPERA COMPANY

Accepts a limited number of pupils in VOCAL

OPERA—CONCERT—COACHING—REPERTOIRE

Studio: 215 West 85th Street, New York City.

Tel. Schuyler 6390

## VAN YORX

### THEO.—TENOR

Teaches this Summer. Special attention to the speaking and singing voice in relation to the motion picture art. Studio: 4 West 46th Street, New York. Opposite Public Library. Tel. 4792 Penn. If no answer ring Susquehanna 4566

## STILLMAN - KELLEY

STEINWAY HALL, NEW YORK N. Y.

## John McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction D. F. McSWEENEY

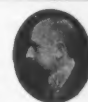
565 Fifth Avenue

Steinway Piano Used

New York

### Clementine De Vere SAPIO

Formerly Metropolitan Opera, New York; Covent Garden, London; Theatre Royal, Madrid; La Scala, Milan; Grand Opera, Paris, etc. Principal English and American Festivals.



### Romualdo SAPIO

Vocal Teacher Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to celebrities.

VOICE DEVELOPMENT, STYLE, REPERTOIRE Address 109 RIVERSIDE DRIVE, NEW YORK CITY

Phone Endicott 8066

## SUMMER RECREATION and MUSIC STUDY

Feel Music—Know Music—Express Music

Courses in Trinity Principle Pedagogy, Musicianship and how to teach the Beginner to play in the First Lesson. Sight Singing without "Do re me," "Intervals," "Numbers."

JULY 22 TO AUGUST 12

SCHOODIC LAKE FARM, Brownville, Maine

Room and board at the Farm

EFFA ELLIS PERFIELD

121 Madison Ave. (30th St.), New York City

Phone Ashland 5551



## CYRENA VAN GORDON

She is fulfilling the late Maestro Campanini's prediction: "You will be one of the greatest mezzo-contraltos of the age."

Managers: East & South

THE CONCERT GUILD

113 West 57th St. New York

DEMA HARSBERGER

AUDITORIUM TOWER CHICAGO

Baldwin Piano

## DR. WILLIAM C. CARL

announces

### FOUR BEROLZHEIMER SCHOLARSHIPS

at the

### GUILMANT ORGAN SCHOOL

FALL TERM OCTOBER 8, 1929

17 East Eleventh St., New York

Write for New Prospectus



## Rosa Ponselle

VICTOR RECORDS

KNABE PIANO

METROPOLITAN MUSICAL BUREAU 33 W. 42nd St., New York City

## DUNNING SYSTEM

of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot Be Supplied—Why?

Normal Classes as follows:—

MRS. CARRE LOUISE DUNNING, Originator, 8 WEST 40th Street, New York City

KATHARINE M. ARNOLD, Arnold School of Music, 93 Madison St., Tiffin, O.

ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. 4619 Broadway, Chicago, Ill.

ELIZETTE REED BARLOW, 2742 Herschell St., Jacksonville, Fla. June—Jacksonville.

Classes Indianapolis, Ind., Atlanta, Ga., Asheville, N. C.

CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich. Normal Class July 8th.

MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.

DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

ADDA EDDY, 3511 Cornell Place, Cincinnati, Ohio. Wichita, Kans., Aug. Minneapolis, Minn., Sept.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla. Normals, Season Tulsa. Summer, Paris, France.

GLADYS MARSHALL GLENN, 1217 Bowie Street, Amarillo, Tex. Classes June 3rd, Amarillo; July 22nd, Colorado Springs, Colo.

FLORENCE ELIZABETH GRASLE, Michigan State Institute of Music, Lansing, Mich.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, O. 6010 Belmont Ave., Dallas, Tex.; 1422 Battery Street, Little Rock, Ark.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

MRS. WESLEY PORTER MASON, 10250 S. Wood St., Chicago, Ill. College of Music and Arts, Dallas, Tex.

INFORMATION AND BOOKLET ON REQUEST

## Solid Financial Future Assured for Chicago Civic Opera Company

Dema Harshbarger Stages Luncheon in Honor of Samuel Insull—Bush Conservatory Issues Annual Year Book—Other Important Musical News.

CHICAGO, ILL.—The twenty-eighth annual year-book, issued by the Bush Conservatory, has been received at this office. It is a complete document of a modern school of music, opera, dramatic art, expression and stagecraft, play directing, dancing and languages, based upon the highest ideals of artistic accomplishment. The institution, founded in 1902 by William Lincoln Bush, had for its first president, Kenneth M. Bradley, who for twenty-four years directed the school on lines similar to those adopted by his successor Edgar Nelson, who served as vice-president for ten years prior to his election as president of the school. Mr. Bradley is now honorary president of the National Association of Schools of Music and Mr. Bush is a member of the National Committee for the Advancement of Music.

Looking over the catalogue, one notices the names of brilliant artist instructors; also that the tuition rates are at a most reasonable level, thus making it possible for students to study with distinguished teachers at a nominal price.

### THE PRESIDENT

It seems unnecessary at this time to write a lengthy biography about Edgar Nelson. For those who do not know, it can be stated that besides being president of the Bush Conservatory, this all-around musician is conductor of three large choral organizations—the Apollo Club, the Sunday Evening Club and the Marshall Field Choral Society. His career as conductor has been sensational, having had notable success both in this country and in Europe. Mr. Nelson has been recognized as one of the leading pianists, organists, coaches, accompanists and conductors in the country. His executive ability has also been fully recognized as he has guided the Bush Conservatory with the highest ideals of artistic education, coupled with a sincere and personal interest in the welfare and progress of each individual student.

### THE VICE-PRESIDENT

Edgar A. Brazelton, eminent theorist, pianist, and authority on Piano Normal Methods, is the vice-president of the Bush Conservatory. He is well known as an authority on Normal Methods and his treatise, Practical Method for the Piano, has been in great use among piano teachers. Mr. Brazelton is also one of the leading authorities on methods of melodic analysis and his recently published work, Melodic Analysis of Studies and Pieces in Minor Keys, is regarded among the foremost works on this important subject. Mr. Brazelton is also a composer of note and besides being vice-president he is Dean of the Department of Education in that school.

### THE MANAGER

Edwin H. Schwenker has been the manager for the past twenty-one years and his unusual musical talent, coupled with a fine business ability and splendid personality, eminently fit him for the position he occupies at the Bush Conservatory.

### THE FACULTY

It is impossible in so short a review to publish the names of the formidable faculty that Edgar Nelson and his associates have

surrounded themselves with, and if only a few are mentioned here, lack of space is the only reason. In the piano department, one notices such names as Jan Chiapusso, Ella Spravka, Edgar Nelson, Edgar A. Brazelton, Elsie Alexander, Julie Rive-King, Jeanne Boyd, Robert Yale Smith. In the class piano instruction: Helen Curtis; in the voice: Herbert Miller, Justine Wegener, Emmy Ohl, Anna S. Imig, Lyravine Votaw, Alice and William Phillips; Nelli Gardini, Frederica G. Downing, Erma Rounds, LeRoy Hamp and Emerson Abernethy. In the violin department one finds the name of Richard Czerwony; in the viola, Ebba Sundstrom; in the cello, Walter Brauer; in the oratorio, Edgar Nelson and Erma Rounds. The opera classes are under direction of Nelli Gardini. In the vocal coaching and repertoire are: Nelson, Rounds, Boyd, Smith and Harry T. Carlson. In the organ department: Arthur Dunham, Robert Yale Smith, Harry T. Carlson, Jessie A. Willy and Keith Holton; the motion picture organ department is under Anita de Mars' direction. In the harmony, counterpoint and composition are: Brazelton, Robert Sanders, and Jeanne Boyd. Elias Day is dean of dramatic art, expression, stage craft and play directing. Margaret Koch is director of dancing; in the normal training department, Edgar A. Brazelton is the dean. Lyravine Votaw is the director of school music.

### THE ORCHESTRA

The Bush Symphony Orchestra is one of the big assets of the school and Richard Czerwony is the conductor, while Ebba Sundstrom is conductor of the Junior Orchestra.

After a careful perusal of the catalogue of the Bush Conservatory, one must congratulate the management for having set on paper the platform of the school, and parents and students contemplating registering at the school before the fall terms, which begin on September 9, are advised to communicate with the management and ask for the twenty-eighth annual year book. As already stated, the catalogue is absolutely complete. Every requirement to be met by the student is duly explained and the advantages to be found at the Bush are also well set down in the book, which is one of the most comprehensive ever issued by a school in this part of the country.

### ASSOCIATED CIVIC OPERA CLUBS LUNCHEON AT PALMER HOUSE

At the kind invitation of Dema Harshbarger, chairman of the Associated Civic Opera Clubs of metropolitan Chicago, we were on hand at the luncheon given its representatives at the Palmer House on August 6. Miss Harshbarger, an organizer of many musical enterprises, has promoted for the Chicago Civic Opera the scheme of "audience building"—not as a ticket selling campaign, but as a movement to create the desire to hear opera. The purpose of the luncheon was to have the forces behind Miss Harshbarger meet and hear the moving genius of the Chicago Civic Opera, Samuel Insull.

Before introducing Mr. Insull Miss Harshbarger stated "not enough persons are studying how to become good audiences. Too many are developing their talents to become

self-expressionists." Miss Harshbarger is a good student of human nature, and knows her public. Her work in conjunction with the Chicago Civic Opera "audience building" will be felt, as it is said that the subscriptions for this coming season at the new Civic Opera house assure practically sold out houses for several nights during each week.

It was learned that Miss Harshbarger had developed her plan for dividing Chicago and suburbs into so many organizations—forty-two districts being included in her scheme with a total membership of 12,000 members and an equal number on the waiting list. Those who were present at the Luncheon were officials of the club; representatives of the Chicago Civic Opera; members of the press and city and village officials. Introduced as "our citizen," Mr. Insull began his speech in low tones; but as he proceeded his voice took force and he spoke with the enthusiasm of a youth, and with the knowledge of one who has made a great study of the business side of an operatic venture. "Think of what the Civic Opera Company is worth to Chicago, not only for its cultural value, but on its material side. The company takes a tour every spring. It is known to many cities between here and the Atlantic, and to almost every city between here and the Pacific Coast. Such advertising is of great value to the city of Chicago."

"Our new opera house has about the same seating capacity as the Auditorium but will bring about greater financial returns. Where in the Auditorium we have been having an average intake of about \$10,000 with a total possibility of \$12,500, the new house will permit an intake of \$16,000. If we, with your help, can fill the house to total capacity for every performance, opera can be given without financial assistance. The trouble is now that for every dollar we take in, we pay out \$1.50." Then Mr. Insull explained that the salaries of the artists were only a small item; that the people thought the principal singers were getting most of the guarantee, which was the wrong impression. He also stated that some people had an idea that the opera was conducted in a haphazard manner, but added "this institution is conducted on the same business basis as any other enterprise with which I am connected."

Mr. Insull's speech was most illuminating for those who were not conversant with the inside business of the company. Figures were quoted, and the representative of the Associated Civic Opera Clubs could report to the members that the Chicago Civic Opera was run on solid business lines; that next season promises to be one of the most successful in the history of the company and that a great part of the success to be achieved is due not only to Mr. Insull and his associates, but also to Dema Harshbarger and her supporters, who are educating Chicago in developing the taste for grand opera.

The luncheon was a big success in every respect, and after the officers of the Chicago Civic Opera and members of the press departed, Miss Harshbarger privately addressed the representatives of the clubs.

### GUNN SCHOOL NOTES

The summer term has been a busy one at the Gunn School. Guy Maier was greeted by a very large enrollment for his class in methods. Frantz Proschowski has never been more popular as a vocal authority. Mr. Gunn's own classes have been filled to overflowing, as have those of Albert Borroff and Frank Waller. The latter celebrated authority on opera, who has coached almost all the noted singers of the younger generation, joined the Gunn School to take over the class of Herman Devries during the absence of the latter in Europe, began his activities by preparing and presenting two acts of Il Trovatore as part of the school's commencement.



AT MT. EVANS, COLO.

Front row, second from left: Lazar Samoiloff, New York vocal coach and teacher, who has been guest instructor at the Lamont Summer School of Music in Denver, Colo.; fourth from left: Arville Belstadt, coach in accompanying and opera and guest instructor from Seattle; sixth on the extreme right: Frederic Tillotson, pianist and teacher from Boston. Back row, center person: Florence Lamont Hinman. The others in the picture are students at the Lamont Summer School, which has been having a splendid season with full bookings now for the autumn.

ment program. Since then Mr. Waller has been kept at his studio ten hours a day by the double burden of Mr. Devries' class and his own large enrollment.

Mr. Gunn continued his lectures for the University of Chicago and the University of Notre Dame. Those at the Chicago institution were concluded in June. Those at Notre Dame ended August 1. During their course Mr. Gunn played and discussed a program of modern music that represented Busoni, Cesar Franck, Debussy, Bartok and Ravel. Some of his artist students aided him in the task of illustrating the literature of the piano. Anatol Rapaport played a program comprising the Beethoven sonata opus 111, brief works by Debussy, and the concert etudes of Liszt. Beatrice Welter presented the Beethoven sonata opus 57, the first of the Chopin ballades and a comprehensive group of the etudes, several of the Brahms Intermezzi and the Liszt transcendental etude in F minor. Sara Levee played a Chopin program that embraced the B minor sonata, three mazurkas and the Andante Spianato and Polonaise. Howard Bartle presented Schubert, Weber, Liszt and such moderns as Debussy, Griffes, and Bridge.

### CONCHITA TO BE REVIVED BY CHICAGO OPERA

A revival, of Conchita, which really belongs in the category of novelties, will be produced by the Chicago Civic Opera company during its first season in the new Civic Opera House. Riccardo Zandonai's Conchita, is a music-drama which was given one performance in Chicago on January 30, 1912. Rosa Raisa has been chosen to recreate the title role of this work.

THEODORE RITCH SECURED BY CHICAGO CIVIC OPERA

Theodore Ritch, tenor, and former member of the Chicago Civic Opera, has been re-engaged for the 1929-30 season. Mr. Ritch first came to the company in 1921, singing a season and returning to Europe. He was brought to the United States in

(Continued on page 26)

### FRANCESCO DADDI

Of Chicago Opera Association  
SPECIALIST IN VOICE PLACING—RUDIMENTARY TRAINING FOR BEGINNERS—COACHING FOR OPERA AND RECITALS

720 Fine Arts Building, Chicago, Ill. Harrison 5755

### DR. J. LEWIS BROWNE

DIRECTOR OF MUSIC  
Chicago Public Schools

### EDGAR NELSON

Coaching, Oratorio and Vocal Repertoire  
BUSH CONSERVATORY  
839 North Dearborn St. Chicago

### AN SKALSKI

Conductor—Pianist  
Master Pedagogue Lecture-Recitalist  
of International Reputation  
300 Fine Arts Building, Chicago, Ill.

### VITTORIO TREVISAN

OF CHICAGO OPERA ASSOCIATION  
Vocal Studios:  
400 Fine Arts Building, Chicago, Ill.  
Phone 4109 Wabash

### Troy SANDERS

Pianist—Accompanist  
64 EAST VAN BUREN ST., CHICAGO  
Phone: 6830 Harrison

### JOHN DWIGHT SAMPLE FANNIE COLE

Tenor Soprano  
ART OF SINGING  
607 Fine Arts Bldg., Chicago. Phone 8097 Wabash

### HERMAN DEVRIES

Announce that  
after June 1st students will be registered  
at the GUNN SCHOOL OF MUSIC  
during their absence in Europe

### GRACE WELSH

Pianist—Composer  
500 Kimball Building - - - Chicago

### HOWARD WELLS

Pianist and Teacher  
Author of "The Pianist's Thumb" and  
"EARS, BRAIN AND FINGERS"  
506 Fine Arts Bldg. Chicago, Ill.

### PALMER CHRISTIAN

ORGANIST  
UNIVERSITY OF MICHIGAN  
Address: University School of Music,  
Ann Arbor, Mich.

### MARION McAFEE

SOPRANO  
Management MARION McAFEE  
Personal Rep.: E. Fisher  
825 Orchestra Building Chicago

### HENIOT LEVY

Pianist  
Kimball Hall Chicago

### FLORENCE TRUMBULL

PIANIST  
Assistant Leschetizky  
Studio: 6557 KIMBARK AVE. CHICAGO

### VITALY SCHNEE

PIANO SCHOOL  
744 Wrightwood Ave. Chicago  
Phone: 1579 Graceland

### BOGUSLAWSKI

PIANISTS  
CHICAGO MUSICAL COLLEGE



## Ravinia Patrons Enjoy Superb Performance of The Sunken Bell

Rethberg and Martinelli Given Ovations—Bori Delights in Two Roles During One Evening

DOUBLE BILL, AUGUST 3.

RAVINIA.—To Louis Eckstein, general director of the Ravinia Opera, we must give a vote of thanks for the manner he has cast the principals of his company this season and for the excellency of the repertory. Another popular double bill is The Secrets of Suzanne and La Vida Breve, with Mme. Bori appearing in the name part of the former opera and again as Salud in La Vida Breve. The fact that one prima donna appeared in the leading roles of two operas on the same evening has been acclaimed as an outstanding Ravinia accomplishment and has created unusual interest among opera-goers. The Secrets of Suzanne and La Vida Breve are as different as it is possible for two operas to be and provide an unusual study in contrast. Mme. Bori, in glorious voice, won her usual success with the audience and proved herself a comedian of the highest order, the note of gaiety being especially well brought out by the popular artist. In La Vida Breve she reached great heights as an actress and as a singer.

Giordano Paltrinieri's Sante in The Secrets was highly effective, and Papi conducted the Wolf-Ferrari work in a manner entirely to his credit and to the delight of the auditors. The cast for La Vida Breve included, in addition to Bori, Mme. Bourskaya, D'Angelo, Falco, Defrere, Cehanovsky, Paltrinieri. Ruth Page and Edwin Strawbridge headed the ballet and Mr. Hasselmans conducted.

CARMEN, AUGUST 4

Bizet's Carmen drew a big audience to Ravinia, when the popular opera was given with Ina Bourskaya in the title role; Martinelli as Don Jose; Basiola as Escamillo; Lola Monto-Gorsey, making her debut here as Micaela. The cast also included Maxwell, Swarthout, Oliviero and Cehanovsky; Hasselmans conducted.

Reviewing the performance in the Herald and Examiner of August 5, Glenn Dillard Gunn, the eminent critic, wrote:—

"There is no better opera nor have there been many better performances in recent years. Ina Bourskaya is a Carmen of few wiles. She disdains them, relying on the sheer power of a dramatic address that never fails of its intention and on a song, urgent, pulsing and, in the last analysis, persuasive. This splendidly schooled actress projects each mood with uncanny certainty, with a definition so sharply and clearly stated that it verges upon hardness. Yet she touches the sympathies while preparing the mood for each of her associates.

"Even when she had no share in the lyric moment, her personality colored it dramatically. Thus Don Jose's aria about the flower, its magic and its unholy power to compel love, derived its eloquence not alone from the splendid song of Martinelli, but in large part from the seemingly cold and negative response of Bourskaya. At that, it remained one of the best examples of lyric art that the great dramatic tenor has submitted.

"These two figures moved against the background of the celebrated Ravinia ensemble with but slight competition. Basiola usurped the spotlight for the moment of Escamillo's aria. Miss Maxwell, Miss Swarthout, Mr. Oliviero and Mr. Cehanovsky joined Mme. Bourskaya for a scintillating performance of the quintet. The orchestra was a constant source of joy. The chorus was unfailingly brilliant. Miss Page and the ballet were vastly effective.

"That most graceful of all French arias, the prayer of Micaela, provided Lola Monto-Gorsey with an effective number for her debut with the Ravinia forces. She was cordially received. The Carmen music, after all, is irresistible. Mr. Hasselmans sped it on its way at twentieth century tempo. Yet its charm survived."

L'AMORE DEI TRE RE, AUGUST 5.

L'Amore dei Tre Re was repeated with Mme. Bori, Johnson, Danise and Lazzari in the leads.

LA CAMPANA SOMMERSA, AUGUST 6.

La Campana Sommersa, or as it is known in English, The Sunken Bell, had its first presentation at Ravinia before an audience that taxed the seating capacity of the theater to its limit, and standing room was at a premium.

Before reviewing the performance, words of thanks are here given Louis Eckstein for bringing to this part of the country an opera that had its first performance last autumn at the Metropolitan in New York, and

for presenting the new work in such a manner as to call for the highest praise. Mr. Eckstein spends money lavishly and wisely and the performance of The Sunken Bell added a new feather in the operatic cap of the astute manager, who has placed Ravinia among the leading opera houses of the world.

Ottorino Respighi's Sunken Bell was fully reviewed in this paper when it had its world premiere with Elisabeth Rethberg and Giovanni Martinelli creating the two principal roles. Due to this, the space allotted this department will not be used in praising the librettist nor the composer, but in lauding the interpreters, the conductor, the stage manager and all those who are directly responsible for making the premiere a gala evening. It will be remembered that last spring in Rome, when Respighi's work was included in the repertory of the Royal Opera; that by special invitation of Premier Mussolini, both Rethberg and Martinelli went there to sing the roles in which they had gained singular success in New York. La Campana Sommersa was among the novelties which Eckstein announced when the Ravinia prospectus was published last spring, and the Ravinia scenic studio immediately began the task of building the elaborate settings required by the libretto.

Mme. Rethberg sang the role of Rautendein so admirably that words fail to express our enthusiasm. The role is one of the most difficult in a soprano's repertory, as it is written in parts for a coloratura, lyric and dramatic soprano and in these three departments Rethberg reigns supreme—a constellation all by herself. To pile adjectives upon adjectives; to congratulate an artist of the calibre of Rethberg seems at this time puerile, yet it would be unfair to

(Continued on page 25)

### Third Scottish Festival to be Held at Banff

The third annual Highland Gathering and Scottish Music Festival is to be held this year from August 30 to September 2, at the Banff Springs Hotel, under the auspices of the Canadian Pacific Railway and the patronage of the Prince of Wales. Harold Eustace Key, music director of the Canadian Pacific, has arranged a series of concerts of Scottish music, starting from the ballads of the thirteenth century, while other features of the festival will include Flora and Prince Charlie, a ballad opera by Dr. Healey Willan, and a Gaelic fisherfolk play by Hebrideans from Vancouver. Well-known Canadian artists, like Finlay Campbell, Catherine Wright, Brownie Peebles and Frances James, will participate in the programs, while

Marjory Kennedy-Fraser is to come over from Scotland to sing several groups of Hebridean songs. Also, Scottish song, dancing and piping contests will form a part of the festival.

### Winners Announced in Goldman Band Music Memory Contest

This is the tenth and last week of the Goldman Band Concerts, the closing event of the New York University series taking place this evening, August 17, and the final concert being scheduled for the Mall in Central Park tomorrow evening. Edwin Franko Goldman, conductor of the band, states that the programs this season have been played before larger audiences than ever before and, due to the generosity of the four members of the Guggenheim family who presented the seventy concerts as a gift to the people of New York, it was possible to enlarge upon the plans of all previous seasons. Not alone were the concerts attended by larger audiences, but many thousands of people had the advantage of hearing the programs over the radio.

Among the important features arranged for this season was the Music Memory Contest which was held on the Mall, Friday evening, August 9. This was the sixth time a contest of this kind had been held in connection with these concerts. The Goldman Band played short excerpts from thirty compositions, the names of the works and composers not being announced. The contestants were requested to write down the name of each composition and its composer as it was played. The excerpts rendered were chosen from among the many works that had been performed during the season and were as follows:

Marche Hongroise—Rakoczy.....	Berlioz
Overture—Rienzi.....	Wagner
Waltz—The Beautiful Blue Danube.....	Strauss
Overture—The Barber of Seville.....	Rossini
Norwegian Dance.....	Grieg
Overture—William Tell.....	Rossini
Bourree.....	Bach
Excerpt from the Mikado.....	Sullivan
Les Preludes.....	Liszt
Musette.....	Rameau
Ride of the Valkyries.....	Wagner
Hymn to the Sun—Iris.....	Mascagni
Andante—5th Symphony.....	Beethoven
Excerpt—Andrea Chenier.....	Giordano
Overture—Egmont.....	Beethoven
Waltz.....	Brahms
Miserere—Il Trovatore.....	Verdi
Prelude—The Deluge.....	Saint-Saens
Spring Song.....	Mendelssohn
The Flight of the Bumble Bee.....	Rimsky-Korsakoff
Song Without Words.....	Tchaikovsky
March—Semper Fidelis.....	Sousa
Menuet.....	Paderewski
March of the Toys.....	Herbert
The Swan.....	Saint-Saens
Aragonaire from Le Cid.....	Massenet
Musical.....	Schubert
Humoreske.....	Dvorak
Serenade.....	Moszkowski
March—Young America.....	Goldman

Three prizes were awarded to those having the greatest number of correct answers, the prizes being one silver medal and two bronze medals. Aaron Gold, of the Bronx, succeeded in scoring 100 per cent; Albert Koonz, also of the Bronx, 99, and John H. James, of Manhattan, 97.

The contest was held for the edification of music lovers and was not open to professional musicians.

## News Flashes

### Artists Engaged for Frederic Warren's Gala Concert

(Special telegram to the Musical Courier)

Madison, N. H., August 13.—Olga Warren, soprano; Jerome Swinford, baritone, and Stuart Ross, pianist, are the artists that have been engaged for Frederic Warren's Gala Concert on Tuesday, August 20, in celebration of Madison's Old Home Week. \* \* \*

### New Success for Ganz and Vreeland

(By special telegram to the Musical Courier)

Denver, Colo., August 11.—Rudolph Ganz has added another triumph to his untiring propaganda for the new by his excellent and convincing performance yesterday of the new Sostakowicz symphony. Both press and public received the work enthusiastically. There were many recalls for Jeannette Vreeland who as soloist sang most beautifully.

(Signed) A. B. De La Vergne, Manager Elitch Garden Symphony Association.

### Corona and La Mance in Norma

A cable to the Musical Courier from Gorizia states that Leonora Corona and Eleanore La Mance scored a great success there recently in Norma. \* \* \*

### Ravinia's Premiere of Sunken Bell Praised

Evans & Salter, managers, received the following telegram relative to the premiere of Respighi's Sunken Bell at Ravinia: "Respighi's opera on Hauptmann's play, The Sunken Bell, at Ravinia Park drew a record audience of more than 4,500 persons, who witnessed the admirable performance at this opera house in the woods, whose natural charms lend themselves beautifully to this production. The interest and admiration of the vast crowd centered in Elisabeth Rethberg's inimitably perfect and entrancing portrayal of Rautendein. She was showered with endless ovations and had to appear innumerable times before the curtain. The cast under the authoritative leadership of Genaro Papi included Martinelli's great Heinrich; Basiola as Nickellmann, and Lazzari as the Priest." K. W.

## St. Louis Assured Winter Opera Seasons

Guy Golterman Secures Exclusive Use for Grand Opera of Great St. Louis Arena

ST. LOUIS.—A St. Louis Grand Opera Company, and a season of grand opera in St. Louis during the winter of 1929-30, were assured last evening when the National Exhibition Company granted to Guy Golterman a five-year lease for exclusive use for grand opera of the new \$2,000,000 arena on Oakland avenue. The signing of the lease marked the culmination of six months of negotiations to that end. Col. Ben G. Brinkman, Harold M. Bixby, F. W. A. Vesper, and Edward A. Faust represented the arena in the negotiations, and Mr. Golterman was represented by George C. Willson of the law firm of Taylor, Chasoff and Willson.

Mr. Golterman explained that his plan calls for one week of grand opera each year to be produced upon a mammoth scale and to feature some of the greatest operatic artists in their favorite roles. He will provide a professional chorus, the orchestra is to be composed of resident musicians, and the technical staff and the stage director will be obtained in New York.

Definite dates have not been selected, but the grand opera season will be either in mid-winter or in the week immediately following Easter.

Mr. Golterman expected to sail on the Leviathan on August 17 for Europe where he plans to engage the season's singers from among the noted artists now spending their summer vacations in Italy, Germany, France and Spain.

For the production of opera an elaborate portable stage equipment will be installed in the arena and will be so arranged as to cut its enormous seating capacity in half.

Col. Brinkman has expressed his delight at the successful conclusion of negotiations for grand opera in St. Louis.

"Every day for months," he said, "we have received letters from people urging that grand opera be established as an annual event for the arena. Naturally we turned to Guy Golterman, a native St. Louisian, who since 1910 has given St. Louis many brief seasons of grand opera by the Metropolitan, the Chicago and the Boston opera companies, with never a loss to a single guarantor.

"It is our conviction that the artistic, social, cultural and commercial benefits of grand opera to St. Louis are incalculable, and we are especially happy to be instrumental in making it possible to restore to this city a season of major grand opera during the winter time such as this city has been deprived of almost altogether for the past ten years."

Mr. Golterman stated that since the first announcement of his plans he had received letters from music lovers all over Missouri and Southern Illinois, congratulating him upon his determination and promising support. "I shall seek," he said, "by productions on a major scale and by bringing to St. Louis the foremost operatic artists, to develop a season of opera in St. Louis which will center in this city the operatic interest of music lovers throughout the whole southwest. M.

### Lionel Powell Engages Grainger for England

Lionel Powell has engaged Percy Grainger to make his re-appearance on the London Concert stage after an absence of fifteen years. In addition to a piano recital in Queen's Hall, Grainger will conduct two choral and orchestral concerts of his own compositions in Albert Hall in November, 1930. The orchestra will be the London Symphony, and the London Philharmonic Choir will sing. Six pianists will take part in Grainger's The Warriors and English Dance. Other Grainger works to be given on this occasion are Marching Song of Democracy, Father and Daughter, To a Nordic Princess, Colonial Song, Tutish Medley, Spoon River, Hillsong, The Widow's Party, Danny Deever, The Merry Wedding.

### Arthur Hartmann Recovering

Arthur Hartmann, who has been ill for several weeks, following an operation in the American Hospital in Paris, where he was taken the second week after his arrival in Europe, is now well on the road to recovery. This will come as good news to his many admirers and friends.



# MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the  
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President  
WILLIAM GEPPERT, Vice-President  
ALVIN L. SCHMOEGER, Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505, 4506  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager  
LEONARD LIEBLING, Editor-in-Chief  
WILLIAM GEPPERT, Associate Editors  
FRANK PATTERSON  
CLARENCE LUCAS (Paris)  
BERNE DEVRIES  
CESAR SAERCHINGER (London)  
ALBERT EDMUND BROWN (Ithaca, N. Y.)  
THORNTON W. ALLEN, Managing Editor  
J. ALBERT RIKER, General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 829 to 839 Orchestra Building, 210 South Michigan Ave., Chicago. Telephone, Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR SAERCHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Mayfair 6452. LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267. Cable address: Muscourier, London.

BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 32, Berlin-Charlottenburg 1. Telephone, Wilhelm 9144. Cable address, Muscourier, Berlin. VIENNA, AUSTRIA—Fritz BUCHNER, Schellinggasse 12, Vienna 1. Telephone, R22-0-47. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'IP, Via Euclidi 8. For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Broom's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK AUGUST 17, 1929 No. 2575

Since New York has imported the dry climate of California, it seems rather superfluous to make outdoor concert announcements with the customary "weather permitting" qualification.

Says Punch (London), "It is said that popular songs reach Russia years after they are forgotten in England. The trouble is that they don't go to Russia first and stay there."

England and America are to have, it appears, about the same kind and number of warships, just as the two countries have about the same kind and number of symphonic composers.

Where else in the world will one find 22,000 free seats for a performance of Carmen except at the Starlight Stadium? 22,000 seems a lot, but perhaps, since they are being given away, they cost nothing.

A prominent politician said recently that the English speaking peoples will not endure tyranny in the long run. However, the tyranny of jazz has had some long run and at present shows no signs of stopping.

There were more than 1,000 concerts in New York City last season, and more than that are in prospect for 1929-30. This means that many concerts will be given in the theaters as the metropolis has only three concert halls proper, one very large, one medium, one very small.

The Pathfinder, of Washington, D. C., whose business it is to "digest the world's affairs," speaks of a man in Kansas who can play the ukulele with his feet. "This," says the Pathfinder, "leaves his hands free for self-defence." From which it would seem that the Hawaiian national instrument is not very popular in the state of tornados and cigarette prohibition.

The Telegram, in commenting upon the record attendance at the Stadium for the recent appearance of the Denishawn Dancers, says that "dedicated as the Stadium may be to the promulgation of one of the fine arts, it is nevertheless the not so fine, though soaring, art of the dance that acts the powerful magnet." Is this not an extraordinary statement? Dancing is as old as music, and it would need considerable argument, supported by irrefutable evidence, to convince one that it is not so fine as music. One may not like it as well, and there are many who do not

like it at all; yet even those, one would think, would acknowledge dancing to be a fine art.

"Manly and generous," Edwin Franko Goldman characterizes the letter of apology which Warren B. Smith wrote him for flying low over the Central Park Mall during the Goldman Band concerts. In his letter Chief Pilot Smith invites the popular bandmaster to fly over New York with him.

Sir George Grove never liked to be called a critic, a feeling shared with Sir George by some other persons who write on musical topics. He said on one occasion: "Isn't it strange how critics can hear those great, sweet things and (I suppose) enter into them, and yet never show it by a word in their wretched accounts?"

The shade of Theodore Thomas must marvel if it is able to contemplate the Stadium concerts in New York and to compare them with the celebrated Pops conducted here by Theodore about half a century ago. The Stadium audiences adore Brahms, Wagner and Beethoven; the Pops of Thomas used to feature dance music by Strauss and Czibulka, Handel's Largo, and ballet suites.

"Anthems? What in the world is anthems?" asked a country deacon's wife of her spouse. The answer was: "Well, I can't tell you right out what they are, but it's like this: If I was to say, 'The cows are in the corn,' that wouldn't be an anthem. But if I said, 'The cows, the cows, the brindle cows, the spotted cows, the mooley cows, the cows are in the corn, corn, corn,' that would be an anthem." (From the Pathfinder.)

What price orchestral novelties for next season in our land? The European output, to judge by recent showings, is hardly likely to offer any enduring masterpieces, and it is a fairly safe prophecy to say that the American Beethoven or Wagner, or even Richard Strauss, will not burst forth upon a startled America in 1929-30. The coming season therefore may be awaited with tranquillity and confidence that the old list of favorites will dominate the programs and lose nothing of their popularity.

Speaking at a testimonial banquet tendered him at the Hotel Astor on August 7, Joseph N. Weber, President of the American Federation of Musicians, said that the "mechanization of art," as he terms it, is only a transitory phenomenon; that thus far only 7,000 of the 140,000 members of the Federation of Musicians have been displaced by the "talkies." He called attention to the fact that the Federation is still a powerful organization and predicted "the musicians and artists will come into their own again, despite the rise of canned art and music."

The cover of an instructor for the guitar has been sent to the MUSICAL COURIER by the Royal Establishment, F. Bianchi, Turin (G. Ducci e Co., London). It is entitled "How to Accompany With the Guitar Without Knowing Music" of G. Bianchi (The "of" is delicious.) We merely call attention to this interesting book because how one is to make music on any instrument, even the guitar, without knowing music, is a problem, or at least we thought it a problem until we had the misfortune to hear some of the people who have been making music over the radio.

It appears that it will be good news to Americans that the Salzburg Festival of Music and Drama has now been guaranteed permanency. So far as one is able to learn, the audiences at these festivals are almost entirely American, and it is acknowledged by the management that American support has made the continuation of the festivals possible. Even the programs have been designed so as to attract Americans, and according to one source of information there is even a possibility of an English opera being given at some future festival. Why not begin the experiment with Goossens' Judith?

To Zlatko Balokovic, well known Croatian violinist, belongs the distinction of having been one of the few people who ever drew a laugh from Lord Kitchener, "the man with the iron mask." Balokovic, then still in his teens, gave a concert for the British war lord in Cairo. The General praised the young artist's "remarkable discipline of the strings," as he phrased it. "Excellency, please believe me, it is easier to command an army than the four strings of the violin," spoke up Balokovic with such fervor and assurance that Kitchener burst into laughter. Young Balokovic might have been more diplomatic had he reversed his statement; but then he would not have elicited the rare Kitchener laugh.

## Dwellers in the Depths

This poor man is in a cave. He is to be greatly pitied. He has the disease of inactivity, as a result of which he cannot crawl out of his cave. Anyone approaching his cave hears whines, moans, groans and sobs, uttered as an expression of self-pity, and because this unfortunate thinks the whole world is just as badly off as he.

He ought to peep out of his cave and see what the world is doing. If he would take the trouble to do that—and to dry his eyes so as to get a clear vision of his surroundings—he would see a world full of high-spirited optimists, sure of their own value and the value of what they have to sell, all writing sky-signs, or road-signs, or newspaper notices, or in some other manner letting prospective purchasers know where they are and what they do.

Here and there, to be sure, there are caves. And pitfalls they are! Into them fall or crawl the pessimists, and, once in, few of them have the energy to climb out again. Most of them are too small of stature to peep over the edge, and so they think all the world lives in caves just like theirs—wonderful places for weeping, whining and moaning.

Unfortunately these dwellers in the depths have access to the post service—a great boon to them, for it gives them opportunity to put their whines down on paper and to send them abroad. They send them to newspapers, with the hope, of course, that the newspapers will print them, so that others may be induced to immolate themselves in living tombs.

Also, being filled with self-pity, they long for the pity of others. They (in spite of their pessimism) think the world is a sympathetic place, and, having nothing to do themselves, they believe that all of the other people in the world have nothing to do and have time to listen to their plaints and join in the chorus of whines. Misery loves company.

A letter of this sort has just reached the offices of the Musical Courier. It is not the only letter of the sort that has been received here, but arrived at a moment when the editor had time to worry over the worries of those who live in caves. The trouble with the writer of that letter is that he either has nothing to sell or is too lazy to sell it—or too stingy. A good many people are too stingy. If they announce their wares for sale, they want a thousand per cent. return on what the announcement costs—and they would collect the profit in advance if they could.

Lacking both courage and persistence, these unfortunates do not put sustained effort even into their publicity, if ever they work up their courage to the point of risking publicity. Quite often they are (secretly) so convinced that they have nothing worth selling that they would feel like conscienceless boasters to "toot" their wares in the market place.

But in speech and in public they pretend to believe themselves the equals, if not the superiors, of those whose names are constantly in the public eye and who, as a consequence, are making fortunes. One wonders how they explain to themselves the difference between their failure and the success of others?

The fact is that, in the world of music, it is not always the best musician who makes the most money or who wins the greatest success. It is the man who has worth-while things to sell—and sells them!—who succeeds, and nobody ever sells anything by burying himself in a cave and whining.

Pride is the best thing in the world—and the worst! The proud musician—who knows how good he is—often thinks he ought to be "discovered," and that it is beneath him to cry his wares like a beggarly itinerant pedlar. That is bad!

On the other hand, the man who knows he has something worth-while to sell is just proud enough of it to shout it to the skies. That is good!

The one hides his light under a bushel—and expects people to be peeking under the edge to see if there is, perchance, a light hidden there. The other sets his light out in the open, puts a well polished reflector behind it, and a strong magnifier in front of it, keeps the wick trimmed and plenty of oil in the lamp (and in his joints!)

Think it over. If you are in a hole—financially—is it because you have buried yourself alive?



# Variations

By the Editor-in-Chief

Last week this desk received a letter from a St. Louis young man who wished to learn how to be a music critic.

It is too bad that my inquisitor was not aware that I gave a six weeks' course in that very subject at the Chicago Musical College from June 24 to August 3. He might now be on his happy and prosperous way.

However, I shall answer his communication with this article.

Young man from St. Louis, any one could be a music critic without much previous scholarship or servitude. Critics are not all necessarily the result of the scoffing Ruskin's rule. Critics are not born, neither are they made. They happen. Of course there is a certain formula to be acquired before the future critic may begin to operate. Every trade has its secret, and this formula is the great secret of the music critic's trade. It is my intention to disclose how every man can become his own music critic. Cut out the appended instructions and try the system at the next concert that you attend. The only outfit necessary is this slip and a lead pencil. With the latter you must strike out the passages that seem to you either superfluous or inappropriate.

We will suppose, for instance, that you are attending a piano recital and that you like the performer's playing. Here then is the formula:

## Pianowsky's Piano Recital

Pianowsky gave a piano recital at Town Hall on Sunday afternoon. He presented a program that was

very interesting  
varied  
comprehensive  
scholarly  
eclectic  
exhaustive  
a complete test of his powers.

The opening number, Bach's A minor Fugue, was read proclaimed done given played performed with quite exceptional breadth majesty authority massiveness repose.

Of course, this is the quality that we seek before all others in a legitimate version of Bach, the grand old man of music! glorious Leipsic cantor! noble forerunner of them all! father of fugue! mighty musical giant!

Bach is not to be handled with the brilliance of Liszt Rubinstein

the passion of Chopin Schumann Brahms or the sunny cheerfulness of Haydn Mozart.

Next on the program came Beethoven's C sharp minor Sonata, which was last played in this city by Rosenthal Paderewski Gabrilowitsch Schelling Levitzki Orloff.

In the Beethoven work Pianowsky displayed a technic that was

ample  
glittering  
brilliant  
all-encompassing  
accurate

and a tone that was in volume full and in quality pleasing multicolored ingratiating sympathetic ravishing exquisite.

And then came a group of six pieces by Chopin, the Polish tone poet the melancholy Pole the Heine of music the lyricist the friend of Sand the Pole of Paris.

Pianowsky's genius shone transcendent especially in the

scherzo  
ballade  
fantaisie  
polonaise

which was given with magnificent

sweep  
passion  
intensity  
vehemence  
ardor

and the hearers were fairly lifted from their seats brought to their feet left breathless completely carried away.

From here to the end of the program Pianowsky's performances represented a constant crescendo a series of climaxes a picture of bewildering bravura.

The Liszt rhapsody ended in a veritable shower of surprises blaze of glory rain of pyrotechnics carnival of technic

and the audience cheered itself hoarse was wildly demonstrative applauded madly stampeded and shouted in its frenzy.

The reviewer scribe writer

counted a dozen twenty endless thirty or forty unceasing

recalls and heard six seven eight eleven countless

encores.

Now, in case you should not be favorably impressed with Pianowsky, you could make up your report on lines somewhat similar to these, according to prevailing standards of smart criticism:

## And Still Another

On Sunday afternoon there took place a rather

useless  
tiresome  
monotonous  
poorly attended  
superfluous

piano recital given by a person dubbed Pianowsky, whose playing is almost as singular as his name. The

badly balanced  
poorly chosen  
incongruous  
tasteless  
absurd

program opened with the hackneyed A minor fugue of Bach, who

is not fitted for the concert room.  
should be honorably retired.  
never wrote a melody.

Under the

clumsy  
awkward  
heavy

hands of Pianowsky this piece was a veritable

butchery  
slaughter  
carnage  
massacre  
execution.

Pianowsky's tone is sour snarling splenetic rasping villainous vinegary,

and his technic is inadequate stumbling muddy execrable.

The six numbers by Chopin, the idol of the seamstress, the composer of the E flat nocturne, pet of the boarding school, the boy friend of George Sand, slaving sentimentalist,

were hammered out hacked out pounded out prodded in hurled forth

with the tenderness of a pile driver steam propeller subway blast train collision.

The further playing of Pianowsky but served to accentuate his incompetency crass ignorance imbecility.

There was no applause. In fact, Pianowsky should have been flayed alive hanged, drawn, and quartered spitted over a slow fire cast into a dungeon exiled forever beheaded hung up by the thumbs.

Now, suppose that you know neither whether Pianowsky played well or badly. Then you must deliver a non-committal criticism which will protect you both from your editor and from the public. This is the recipe:

## A Recital

On Sunday the day of rest the seventh day of the new week

a male pianist named Pianowsky—that is what the program called him, at least—gave a concert of piano music—advertised as a recital—at Town Hall, near Sixth Avenue. There was present an audience (or concourse of persons) neither large nor small. The program

included the best known composers, opened with Bach and ended with Liszt contained twelve numbers.

The opening piece or composition was by Bach (Johann Sebastian) who was born in Eisenach in 1685, was not present to hear his work played, was undoubtedly a genius.

The Fugue in A minor, a key greatly in vogue, the relative minor key of C major is neither

too long nor too short  
too involved nor too trivial  
too gloomy nor too frivolous.

Pianowsky played the Bach number like

Powell  
Lhevinne  
Godowsky  
Gieseking  
Elly Ney  
Myra Hess

and yet it was unlike Powell Lhevinne Godowsky Gieseking Elly Ney Myra Hess.

It is nowadays very generally admitted that in Bach's music there are loftiness of sentiment and grandeur of workmanship. Bach is not

Satie  
Arensky  
Irving Berlin  
Stravinsky  
Czibulka.

(Continued on page 24)

In the Bach fugue and in the Beethoven sonata  
Pianowsky's touch was  
mitigating  
condensed  
ever present  
diligent  
apparent  
and his technic was  
principally  
mainly  
particularly  
eminently  
all in all  
distinctly  
very  
analogous  
unprejudiced  
possessive  
ad interim.

Beethoven wrote thirty-eight sonatas for the piano, a fact which most persons do not know. The C sharp minor sonata was Beethoven's op. 27, No. 2. There is no reason to suppose that Pianowsky is unaware of these facts. Beethoven was never married. He had a nephew who proved to be dissolute. The Chopin pieces were six in number. Some persons say that Chopin is a greater romanticist than Schumann, and others think the reverse. As a matter of fact, it can safely be set down here that Chopin is no Schumann, and that Schumann is no Chopin. Pianowsky played this music with  
copious fingering  
all his ten digits  
his body bent forward  
his hands on the keys.

There were several other numbers on the program, the pianist making a very slight pause after each piece. The Liszt rhapsody, written before Liszt died, was played by Pianowsky with  
a loud but soft tone  
a certain violent calm  
a large but compact conception  
a vigorous but reserved attack  
an accelerated ritardando.

The audience plainly showed that it knew the concert was over. Some persons applauded, others put on their wraps, and a few folded up their programs.  
LEONARD LIEBLING.

### OPERA FOR ST. LOUIS

St. Louis is to be congratulated upon having among its residents such an impressario as Guy Golterman, who has, during past seasons, given the city brief seasons of grand opera by the Metropolitan, Chicago and other companies. The announcement that Mr. Golterman has now secured the exclusive use of the St. Louis Arena for winter opera is of importance

not only to St. Louis but to the entire Southwest. Mr. Golterman thus assures that whole territory of grand opera during the winter season. This is evidence of the growing demand for real opera seasons everywhere throughout the United States, and is a long step in the direction of permanent opera-giving organizations in cities other than the few already thus provided.

### THE GREATNESS OF A LESSER BACH

Carl Philipp Emanuel Bach was the son of his father, as boys usually are. But the genius of his father did not set its seal upon him. His compositions were more popular than those of his great father, because the Bach and Handel period in music was followed by a little school of grace and elegance, in which force, depth, and grandeur had no place. He left the musical world of his gigantic father and set out for a new world of melody and cyclical forms, only to be obliterated by the mightier genius of a Joseph Haydn. He is in music a sort of ant between two elephants. But he seems to have had a keener sense of worldly affairs than his father had, if the letter he is said to have written to a Hamburg newspaper in 1768 is genuine. It may be thus translated:

"With the permission of the city magistrates, and at the expressed wish of numerous music lovers, the Master of the Chapel, Bach, will direct this autumn and winter a public concert every Monday from 5 to 8 provided the number of subscribers is sufficient. There will be 60 concerts, for which the subscription is 10 thalers. The first concert will be on the 31st of October if the enterprise succeeds."

He wrote the first book that methodically treated the art of piano playing. Therefore he is also an important link between the old school of executants and the modern school, which began with Clementi, Cramer, and Hummel. Surrounded as he is by greater men who went before and came after him, his name may easily be overlooked. But when compared with the average musician of any age and every land he was a remarkable artist.

### GOOSSENS BOWL PROGRAMS

The Goossens programs at Hollywood Bowl are of especial interest. California has had the honor of being the first state in America to hear any portion of Goossens' new opera, *Judith*, recently such a success at Covent Garden under the direction of the composer. The ballet music from *Judith* constituted a part of the August 8 program. In the August 9 program was some music by Arthur Alexander, being the ballet music from *Paris Bound*. Alexander is a man of very marked talent, so much so that people have wondered why he did not more rapidly come to the fore. His name was brought into national prominence last winter when his incidental music to an O'Neill play was given at the Pasadena production. On August 10, Gilbert's overture on Negro

Themes was heard. A week earlier, Hanson's symphonic program North and West was programmed, and during the same week Great Moments from Wal-küre, the soloists being Elsa Alsen, Paul Althouse and Tudor Williams. These are only the high lights of what Goossens is evidently making a great period of the Hollywood summer season.

### SOME BIZET STORIES

Herman Devries, distinguished operatic artist in the past and equally celebrated critic of the present, has been setting down some of his reminiscences, from which the following have been culled:

I like to remember Georges Bizet as I knew him when I was a lad of about ten winters. I had the honor of studying the piano with him. I can see him yet, the heavy head set deep between the shoulders, stocky of build, all the features well-marked, a nose that could not decide whether to go up or down, a thick reddish blond beard, and, of course, the inevitable and ubiquitous pince-nez, which never left him. At that time Bizet's sincerest and most influential supporters were Padeloup, founder of the celebrated orchestra, and Leon Carvalho, director of the Opera-Comique. The latter had mounted Bizet's *Pecheurs des Perles*, but it was not successful. Carvalho then ordered *La Fille de Perth*, but this too was not to prove a success. At that time, about 1869, Bizet was living at number 43 Rue Fontaine Saint Georges. He often came to spend the evening with us that year, with two other guests, Adolphe Maton, king of accompanists, and Enrico Consolo, one of the finest violinists in the world. Bizet had been commissioned by Carvalho to add a gypsy ballet for the *Jolie Fille de Perth*. One night, at our home, he went to the piano, and played for us the ballet he was to submit. It is now used in the last act of *Carmen*, beginning with an andante in B minor, and ending in a bacchanale. He played it exquisitely, superbly, and then turned to us very simply, and asked "Do you think it will do?"

A number of writers about music have intimated that Bizet was an Israelite. He was not. He was a Roman Catholic. When he died, the funeral ceremonies were conducted at the Church of the Trinity in Paris. I recall that two of his *Carmen* interpreters, Paul Lherie, the Jose, and Jacques Bouhy, the Escamillo, sang there an *Agnus Dei* to music from the first act duet in the *Pecheurs des Perles*. Bizet married the daughter of Frommenthal Halevy, composer of *La Juive*.

The failure of *Carmen* was a terrific blow to Bizet. At the premiere, he had already lost hope with the reception of the first act. Almost in tears, he went into Bouhy's dressing-room, and said, "Bouhy, help to save my *Carmen*. Sing the Toreador song as you have never sung before." But even the Toreador could not save *Carmen*, and Bizet had to meet defeat.

"What fault do they find with my *Carmen*?" he asked his friends. "That it lacks melody! Very well, I'll show them in my next opera, upon which I am working, whether I can write melody." But he did not finish that opera; he died two months after the premiere of *Carmen*. I also like to remember that he chose my sister Jeanne to create the role of Catherine Glover in the *Jolie Fille de Perth*, and that he enjoyed coming to our house.

I wonder, if music-biographers know that Bizet did not write the recitatives in *Carmen*. These were "written in" by Ernest Guiraud, a composer not so well known to us of this side of the Atlantic, at that time author of *Piccolino*, an opera-comique produced at the Paris Opera-Comique with Galli-Marie featured; she who created *Carmen* for Bizet. The recitatives were done after the death of Bizet.

### I See That

To satisfy the Cincinnati public's love of Wagner music six performances of *Die Meistersinger* were given at the Zoo Opera.

Americans predominated at the opening of the Munich Festival.

Great credit has been given to the attempts made for the production of Soviet Opera in Moscow.

Minna Krokowsky, violinist, is spending her summer vacation at Cummington, Mass. Anne Roselle is taking a short rest at the Lido, Venice.

The Marriage of Figaro as given at the Munich Festival was claimed to be an ideal performance.

The beautiful singing heard at the Munich Festival is said to presage great things for the development of German vocal style.

The Cleveland Institute of Music has issued its new catalogue and lists many prominent artists on the school faculty.

The American Opera Company has announced its artistic roster and has engaged Isaac Van Grove as its manager. Transcriptions of old Italian classics by Mario Corti have been published by Carl Fischer.

Charles Wakefield Cadman's new anthem, *Eastward in Eden*, will be sung at the Convention of Negro Musicians.

Percy Grainger's English Dance was given its first European performance in the Pavilion at Bournemouth, under Sir Dan Godfrey.

The Cincinnati Conservatory Summer Session, which recently closed, graduated a large class.

The August list of new compositions published by Carl Fischer, Inc., includes two songs by Charles Maduro. Both of these songs, *I Surrender* and *At Evening*, are destined to become recital favorites.

August 19 will be "Mana-Zucca Day" at the Palace Theater.

On August 10 Geraldine Farrar participated in the seventieth birthday celebration of her father, Sidney Farrar, a baseball idol of fifty years ago. The festivities took place at Ridgefield, Conn.

Mark Hambourg is to make a talkie film of Beethoven with the British Dominions Film Corporation and Gramophone Company, Ltd.

Richard Strauss' next opera will be entitled *Fiacrebal* (Cabby Ball). The libretto is by the late Hugo von Hofmannsthal.

The next Festival of Chamber Music at the Library of Congress, Washington, under the patronage of Elizabeth Sprague Coolidge, will be held on October 7, 8 and 9.

This is the final week of the Goldman Band concerts on the Mall in Central Park and on the Campus of New York University.

Hallie Stiles, American soprano, whose engagement at the Paris Opera Comique was extraordinarily successful, has just returned to America, and will be a member of the Chicago Civic Opera the coming season.

Arthur Hartmann is in Paris recovering from a recent illness.

Rudolph Ganz has added another laurel to his many successes with his recent appearance as conductor with the Elicth Garden Symphony of Denver, Col.

Leonora Corona has been appearing in opera at Gorizia, her most recent applause being received in Norma.

Elisabeth Rethberg and Giovanni Martinelli scored with the Ravinia audiences in the recent premiere of *The Sunken Bell* at Ravinia Park.

M. Witmark & Sons, music publishers, announce some changes in their staff.

The third annual Highland Gathering and Scottish Music Festival will be held this year, at the Banff Springs Hotel from August 30 to September 3.

Romilly Johnson, better known as G. Romilly, composer, died August 8.

Charles Koechlin is the winner of the second annual Hollywood Bowl composition prize.

The Goldman Band Music Memory Contest prizes were awarded to Aaron Gold, Albert Koonz and John H. James.

Despite the sympathetic strike of the orchestra at Hollywood Bowl interesting concerts by volunteers were given during the walk-out.

Eugene Goossens drew the largest Hollywood Bowl crowd this season when he appeared there as conductor.

St. Louis has been assured of winter opera seasons through the efforts of Guy Golterman.

The Convention of the Canadian College of Organists and National Association Convention will take place in Toronto from August 27 to 30.

A group of Cape Cod Singers organized under the direction of Bainbridge Crist will give their first operatic performance next winter.

Alexander Greiner, of Steinway & Sons, brought home some interesting snapshots from his recent European trip.

Paul Kochanski is to return to America in October for his ninth consecutive annual tour of this country.

### Pietro Yon at Ocean Grove

Pietro Yon, the celebrated organist, attracted a large audience to his recital on August 3 at the Ocean Grove Auditorium, when he had the assistance of Zita K. Rossi, soprano. Mr. Yon's numbers included the first sonata of Guilman, Chimes of St. Mark's, Russolo, *The Squirrel*, Weaver, and *Preludio et fuga in A minor*, Bach; *Rapsodia Italiana*, Speranza and *Marche des Bergers*, his own compositions, and the *Renzi toccata*. Mr. Yon easily won the admiration of the audience through his mastery of the organ and skill in interpretation.

August 17, he is conducting the Philharmonic Orchestra, assisted by Robert Elman, organist; Pietro Barchi, tenor, and M. Labate, first oboe, at the same place.

## Obituary

### ROMILLY JOHNSON (G. ROMILLY)

Romilly Johnson, composer, died on August 8 at the home of his father, Benjamin N. Johnson, in Lynn, Mass. Mr. Johnson was born in Lynn on May 6, 1883, prepared for college at Hopkinson School and later was graduated from Bowdoin College. He then went abroad and studied music under the guidance of eminent European masters. For fifteen years he remained in Europe, making his home in Florence, Italy, where he occupied his time with the composition of music of a more serious nature than that for which his name is generally known in America, his works including several symphonies. Mr. Johnson recently returned to Lynn from a tour of the Continent.

Mr. Johnson used the name of G. Romilly on his compositions. He was associated with George Bagby in the authorship of *Fioretta*, which played at the Earl Carroll Theater last season, and was also the composer of many successful vocal and instrumental pieces.

The composer is survived by his parents, two brothers and a sister.

### PROFESSOR WILLIAM H. RIESER

Professor William H. Rieser, for over forty-five years organist of St. Mary's Church, Rondout, N. Y., died in his home in Kingston, N. Y., on August 10, after a brief illness. The deceased was born in Kingston in 1859, the son of William and Henrietta Nedlinger Rieser, and was graduated from the Kingston High School and from St. Vincent's College, Pittsburgh. He became organist of St. Mary's in 1884 and during his long career was one of the musical leaders of Kingston.



## Largest Crowd of Hollywood Season Turns Out to Hear Goossens Conduct

Inaugurates Four Weeks Term With Brilliant Program—  
Sympathetic Strike of Musicians Holds Up  
Performance for Four Nights

LOS ANGELES, CAL.—Eugene Goossens, prime favorite with Bowl fans, inaugurated his four weeks' conducting at Hollywood on July 23, most auspiciously, with the largest crowd of the season and one of the most enthusiastic in attendance. Greeted by rousing and heart warming cheers, he opened with Bach's Brandenburg Concerto No. 4, charmingly presented by the strings. It tied in interest and beauty with the Beethoven Fourth Symphony which was really the highlight of the program, and given with all of the Goossens' charm. Debussy's Afternoon of a Faun, and Strauss' Till Eulenspiegel (which was substituted for Respighi's Festivals of Rome, when the music for the latter failed to arrive in time) were not lacking in interest and beauty of interpretation.

Thursday evening the program opened with Mozart's Magic Flute Overture, which with Brahms' variations on a theme by Haydn, constituted the classical part of the evening's offerings. The balance of the program were novelties of a distinctly ballet trend! Dukas' Tone Poem, La Peri; Walton's Overture Portsmouth; Bucharoff's Ballet from Sakahra, and Massenet's Suite, Le Cid, in which Goossens was particularly happy.

Friday evening offered Great Moments from Carmen, with Alice Gentle, Paul Altohouse, tenor, and Alexander Kisselburgh, baritone, as soloists. While the soloists distinguished themselves, a large share of the honors for effects must go to Goossens and the orchestra. The excerpts included Prelude, Habanera and Seguidilla, First Intermezzo, Toreador Song, Duet and Flower Song, March of the Smugglers, Duet from Act Three, closing with the Finale and Duet.

Tuesday night of Goossens' second week, 10,000 persons sat out under balmy skies, and sat—and sat—and after an hour or two, Raymond Brite, business manager of the Bowl, came upon the platform and announced "that the time had been occupied with a conference between the Bowl management and the representatives of the musicians' and the

stagehands' union, which demanded that the gardener who happens to be an expert electrician, and who for seven years has operated the lights of the Bowl, be replaced by one of the union. Failing to come to an agreement, the orchestra was called out on a sympathetic strike and there would be no concert—money refunded at the box office."

Thursday night over 10,000 came to the emergency program given in the Bowl by Olga Steeb, pianist; Alexander Kisselburgh, baritone; Howard Hanson, pianist; Albert Rappaport, tenor; The Los Angeles Lyric Club, under J. B. Poulin; Lisa Roma, soprano, and Dorothy Wagner, dancer. Mrs. Henion Robinson, Frank Darvis, and Gwendoline Brain officiated as accompanists. The program was in every way successful.

Friday night 15,000 came to the Bowl, to what proved one of the most successful concerts ever given there. Elsa Alsen, who was the scheduled soloist for the night, sang with piano accompaniment. Paul Altohouse and Tudor Williams also sang to Mrs. Hennion Robinson's piano accompaniment. Roland Paul assisted with a reading of the plot of Die Walkure. They gave: Introduction to Act one, Hunting Motive, Sigmund's Love song and Duet, Introduction to Act Two, Brunnhilda's Battle Cry, Ride of the Walkyries, Final Scene between Wotan and Brunnhilda, Wotan's Farewell and Fire Music.

Saturday night the Tuesday night program was given. The Bowl Authorities being convinced that they had a clause in their contract which compelled it, acceded to the demands of the union, in a sort of armed neutrality, until the end of the season, when the matter will be taken up again. The program introduced Strauss' Zarathustra in its first local presentation. A masterful work, it received as fine an interpretation as could be expected in limited rehearsals. The chief point of interest, it occupied the last half of the program; Schubert's Overture, Rosamonde, and Sibelius' Symphony No. 1 the first half.

B. L. H.

### Guy Maier's Activities

Guy Maier has been made Professor of Piano at the University School of Music of the University of Michigan at Ann Arbor. Two of his artist-students there appeared recently at the summer faculty concerts in Hill Auditorium. Dalies Frantz, in joint recital with his mother, Amelia Frantz, soprano, played the Brahms variations on a

class piano and included an exposition of Mr. Maier's new book for beginners, Playing the Piano, a course of note training (Maier and Corzilius). The revised teacher's manual of this work will soon be off the press, as will the attractive student's book. This course has been adopted and sponsored by the Chicago Public Schools.

In the autumn, between his concert trips, Mr. Maier is giving courses in class piano teaching of both children and adults at the University School of Music. He is appearing as usual with Lee Pattison in their popular recitals for two pianos, and will also be heard in many cities in his unique concerts for Young People. The first of these children's concerts will occur in Boston where the program will contain but three works, the Schumann Scenes from Childhood, the Debussy Ballet, La Boite a Joujoux, and Stravinsky's Histoire du Soldat.

Mr. Maier returned from Munich in June. With Mr. Pattison he played the opening concert of Leslie Buswell's concerts at Stillington Hall, Gloucester, Mass., in July. In late August he returns to the North Shore for a Young People's concert in Magnolia, Mass. Between whiles he is summering at his home in Ann Arbor.

### Sibyl Sammis-MacDermid Presents Artist

The fourth in the series of summer recitals at the Sibyl Sammis-MacDermid studio in the Sherman Square Studios, New York City, was given the evening of July 31, the occasion being the presentation of Mildred Garner Johnson, contralto.

The program was an ambitious one, including arias and songs by Bach, Mozart Gluck, Brahms, Wolf, some French and English songs by Carpenter, Griffies, Smith, MacDermid and others.

Miss Johnson proved to be more than the ordinary vocalist. A young woman of professional experience, attractive appearance and good musicianship, she is also the possessor of a voice of good scale and range which she uses with considerable appreciation of the high points in her song. She sings with a good legato and pianissimo as well as with volume and opulence when her song demands them and was a distinct credit to her instructor upon this occasion.

### Dan Beddoe Activities

Dan Beddoe, tenor and artist member of the Cincinnati Conservatory of Music, was in New York for a few days. Mr. Beddoe

will sing at Buzzards Bay on August 25; he will broadcast over WJZ on the Baldwin Hour on September 1 and will participate in the New York Oratorio Society's performance of Judas Maccabaeus on November 11.

### Charles Wakefield Cadman Concert in Santa Ana

Standing room was at a premium when over 10,000 music lovers of various neighboring Southern California cities recently enjoyed an elaborate concert program presented in Santa Ana, Cal., in honor of the noted American composer, Charles Wakefield Cadman.

The program was largely composed of recent Cadman compositions, and featuring the personal appearance of the composer, as well as Flora Myers Engel, Los Angeles soprano in favorite Cadman songs, was one of the most colorful and successful ever presented locally. Entrance of the noted composer-pianist was acknowledged by the entire throng rising in welcome.

The second half of the program was composed entirely of recent compositions by Cadman, selected with due attention to the versatile genius that has won Cadman wide acclaim as among the foremost of present day American composers, definite rhythmic sense, effervescent youthful spirit and wealth of melody evident in each number.

Cadman's march, Arizona, flowed with vividly Indian and Spanish themes, followed by a recently completed band arrangement of Cadman's spirited operetta, The Belle of Havana.

Mrs. Engel, heard in a group of contrasting Cadman songs with the composer himself at the piano, scored a real sensation, generously presenting Flower of Forgetfulness, Shepherd Fantasy, Song of Life and the two universal favorites, From the Land of the Sky Blue Water, and At Dawning, as much loved encores.

A finale of dynamic power to the exceptional program was Cadman's recent Oriental Rhapsody, a marvel of rich orchestration, also receiving on this occasion its premiere in band arrangement.

### Charles Koehlin Wins Hollywood Prize

Charles Koehlin has won the second annual Hollywood Bowl composition prize. The prize last year was won by Grace Elliott Gibson with her composition entitled En Rapport. Mrs. Gibson being American gave her composition a French title (of course!). Mr. Koehlin being French gives his composition an American title, Pagan Love. It is probably a very different sort of composition from Mrs. Gibson's. Koehlin was a pupil of Massenet and Fauré. In 1918 he paid a visit to America as a member of the French Mission of Higher Education.

## Ravinia

(Continued from page 21)

dismiss her work with that too often used adjective—excellent. She was more than excellent—she was perfect. If there was one single flaw to mar her admirable work, neither the eye nor the ear were aware of it, and to be perfectly truthful, we were amazed with her characterization as well as with her singing. Rethberg is sublime as Rautendelein. She is regal to the eye as the heroine of this Teutonic story and her voice gave unalloyed joy. Her success bore every earmark of a personal triumph.

Martinelli found Heinrich, the Bell Caster, one of his best roles, and seldom have his ringing tones been heard to such advantage as in this opera. His singing brought him salvos of plaudits.

Lola Monti-Gorse made a deep impression as Magda, the Bell Caster's wife. The role well suits this newcomer. She deepened the good impression she had previously made.

Special notice must be given to Margery Maxwell and Gladys Swarthout, who with Mme. Monti-Gorse appeared respectively as the first, third and second Elf.

Giordano Paltrinieri made a great deal of the role of the Faun and Virgilio Lazzari sang with great nobility and acted with much dignity the role of the Pastor to which he gave much prominence throughout the performance. D'Angelo as the Schoolmaster and Lodovico Oliviero as The Barber completed the ensemble.

Gennaro Papi was at the conductor's desk and under his direction all the beauties contained in the score were brought out faithfully. Years ago it was our privilege to inform the readers of this column that we considered Gennaro Papi one of the world's foremost conductors. We repeat that assertion more emphatically today than before. We think that this young conductor has not as yet been fully recognized at his just value. True, at Ravinia, Papi is most popular. The audience showered its plaudits upon him after each intermission. His reading of the Respighi score was that of a master.

### Lawrence Tibbett to Make Talkie Film

Evans & Salter have just announced that they have signed a contract for Lawrence Tibbett to make a feature sound picture with Metro-Goldwyn-Mayer which they anticipate will go far toward establishing their claim that sound films now offer a new, exceptional and artistic channel for the presentation of outstanding vocal artists, especially those who possess a marked dramatic and histrionic talent.

Mr. Salter informed the representative of the MUSICAL COURIER that the picture was to be entitled The Rogue's Song and is an original story especially written for the noted baritone by Frances Marion, one of the best known women scenarists, and John Colton, author of The Shanghai Gesture. It will be directed by Robert Z. Leonard, who has just completed the production of Marion Davies' first talking vehicle, Marianne, for M-G-M. This will be Tibbett's initial venture in the motion picture field, and the photoplay will be placed in production within a couple of weeks as soon as rehearsals, which are now under way, are completed.

"Of course," Mr. Salter stated, "there will be plenty of good music and lively songs, some dramatic, some romantic, to show up the superlative voice and versatility of Tibbett, and we predict that there will be created through this new medium thousands of new Tibbett fans who seldom, if ever, attend concerts or opera. On the other hand, you would probably be surprised at the number of letters from music lovers and concert habitués that we have received from various sections of the country asking for 'concerts' by our artists via the sound film."

### Margaret Shotwell Returns

Margaret Shotwell, the young American pianist, returned to this country on August 16 on the S. S. Aquitania. She has had a very successful concert season abroad. Recently she had a huge success at the Salzburg Festival playing the Grieg Concerto with orchestra. Her first appearance will be at Town Hall, October 2.

### Jessie Fenner Hill On Cruise

Jessie Fenner Hill, the New York vocal teacher, has concluded her summer teaching at her Metropolitan Opera House studios and sails on August 17 for a Canadian cruise. Mrs. Hill will re-open the studios after Labor Day.

Happy can a company be that boasts in its personnel such an artist as Desire Defrere. Here is a young man who has risen from the ranks to one of the leading baritones in first class opera companies and who today has reached the position of stage manager with the Ravinia and Chicago Operas. At Ravinia he is supreme in his own department and the pictures that he had made for the Sunken Bell were much admired. The Sunken Bell will, no doubt, be added to the repertory of Ravinia. Here it was a success, due probably in a large measure to the manner in which it was presented. Personally we enjoyed the first act mostly, even though the third reached the climax and the fourth in our humble opinion might be omitted altogether, as being an anti-climax to the third, the public left the theater less enthusiastic than otherwise.

TOSCA, AUGUST 7

Tosca was repeated with Yvonne Gall appearing in the title role; Danise and Scarpia and Edward Johnson as Cavaradossi.

MAROUFF, AUGUST 8

Marouff was repeated with Chamlee in the title role. We may state that the success of Marouff at Ravinia has been due in a great measure to Chamlee's delineation of the title role. He is inimitable in the part and whenever we think of Marouff we think of Chamlee.

DOUBLE BILL, AUGUST 9

Louis Eckstein's casting Mme. Bori in The Secrets of Suzanne and La Vida Breve was a master stroke of showmanship, as proven by the size of the audience when the same bill was again offered at Ravinia.

THE MASKED BALL, AUGUST 10

The first performance this season of the Masked Ball, given on Saturday night, will be reviewed in these columns next week. Elisabeth Rethberg was cast for the role of Amelia with Martinelli opposite her as Riccardo. Danise was announced as Renato, and the balance of the cast included such popular singers as Macbeth, Clausen, Lazzari, Cehanovsky, D'Angelo and Paltrinieri.

RENE DEVRIES.



Photo by Nicholas Muray

GUY MAIER

theme of Handel and short pieces by Grainger, Goossens, Godowsky and Liszt. Stanley Fletcher was heard in Schumann's Scenes from Childhood, and works by Ibert and John Prindle Scott. Both these young pianists have been engaged by Moreland Brown of Kansas City for his circuit of Young People's Concerts through the middle west. These concerts are sponsored by Mabelle Glenn of Kansas City and the National Conference of Music Supervisors.

In July, Mr. Maier held a very successful class at the Gunn School in Chicago. This consisted of a course for teachers of



VINCENT V.  
**HUBBARD**  
Successor to ARTHUR J. HUBBARD  
Vocal Technique, Diction, Coaching, Program Building  
First Assistant: Dr. George L. Dwyer  
246 Huntington Ave. Boston, Mass.

**PILAR MORIN**  
Voice Production  
Coaching in French, Italian and English Opera  
Mixed-Scene for Opera  
Studio of the Theater: 320 Central Park West, New York.  
Tel. 4248 Schuyler.

**STURANI**  
Voice Culture, Operatic Coaching  
Studio: 43 West 86th St., New York  
Telephone: 7530 Schuyler

**JOSEPH WOLFE**  
Baritone—Vocal Teacher and Coach  
Studio: 238 W. 106th St., N.Y. Tel.: Clarkson 3625

**ARNOLD CORNELISSEN**  
Conductor Buffalo Symphony Orchestra  
"A fine musician."—(Signed) FRITZ REINER.

"From the Beginning to the Concert Stage"  
**ALEXANDER BERNE STUDIOS**  
ALEXANDER BERNE, Director  
PIANO—ORGAN—HARMONY  
28 E. Kinney St., Newark, N.J. Phone Market 4160

**HACKETT**  
TEACHER OF SINGING  
Former Associate in Hubbard Studios of Boston  
Studio: 706 Carnegie Hall, N. Y.  
Phone: Circle 1358—Bayside 2725

## Michel Gobert Furs of Distinction



My experience of a quarter of a century in designing and creating gives me an opportunity of offering unusual and distinctive models. I number many musicians among my patrons including Mmes. Galli-Curci, Florence Easton and Mana-Zucca.

Remodeling and repairing  
at summer rates

Fine Russian Sables and  
other attractive  
Fur Scarfs

COLD FUR STORAGE

13 West 56th Street,  
New York

Telephone CIRCLE 3191

## Chicago

(Continued from page 20)

1926, and remained through two seasons, after which he accepted a contract with the Liceo in Barcelona and was absent for a year.

Mr. Ritch is a Russian by birth and scored two of his greatest Chicago successes as Prince Dmitri in Resurrection, opposite Mary Garden, and as Gregory in Boris Godounoff. He made his operatic debut at Monte Carlo as the Hindu Guest in Rimsky-Korsakoff's Sadko.

EMIL COOPER FOR CHICAGO CIVIC OPERA COMPANY

Emil Cooper, distinguished Russian conductor, has been added to the roster of the Chicago Civic Opera Company, according to announcement of the management recently. Mr. Cooper followed a successful career at the Imperial operas in Moscow and Petrograd and the Moscow Conservatory, with important guest appearances abroad. In 1909 Mr. Cooper was musical director of Serge Diaghileff's first Russian company and it was under his baton that western Europe first heard Boris Godounoff, Kovanchina, Prince Igor, Ivan the Terrible, Le Coq d'Or and Stravinsky's Nightingale, as well as many of the great Russian ballets.

Mr. Cooper was as well known in Russia for his symphonic as for his operatic work, and it was under his direction that many important Russian compositions were heard for the first time. He directed several first performances of Scriabin's works, particularly La Poeme Divine and La Poeme de l'Extase. At the present time Mr. Cooper occupies the post of general musical director and first conductor at the Theatre des Champs Elysees in Paris. He has conducted in England, Germany, Italy, Spain, Portugal and South America and has directed the London Symphony and the Rome Philharmonic orchestras.

EDITH MASON ON RADIO

One of the most important events in radio activity during the current season was the broadcasting by Edith Mason, prima donna soprano of the Chicago Civic Opera Company, on the first of a series of programs that are scheduled for Armour & Co.

Miss Mason, whose voice came clearly over the air in all of its pristine loveliness, sang two Mozart arias from the Marriage of Figaro and Don Giovanni, and added the Last Rose of Summer. Perhaps no one can sing this simple ballad with more pathos and sheer vocal loveliness than this brilliant soprano, who will again be in the van of the Civic Opera forces during the coming season.

"It is a significant fact, and an interesting one, that Miss Mason was the first artist to sing over the radio in Chicago, on Armistice night, November 11, 1921, when the first program was sent out over Westinghouse KYW. There was a talk by Mary Garden, who was then director of the Chicago Civic

### Concert at New York School of Music and Arts

The 707th pupils' concert of the New York School of Music and Arts, held on the evening of August 8, drew a large and interested audience. A program was given which included vocal, violin, piano and organ numbers, and the effect of variety and contrasting types of music was increased by the fact that the singers had made selections ranging from operatic arias to such charming ballads as Arthur Penn's Mistress Margarita and several songs by other present day composers. The piano numbers were the concerto in E minor of Chopin and Grieg's concerto in A minor, with Richard Singer of the faculty at the second piano for both pieces. The violin music comprised Danse Tzigane (Tivadar Nachez) and Bruch's concerto in G minor. All this varied array of music was presented in capable fashion, showing the precision and excellent technique which seems characteristic of the pupils of this institution. The audience, a very friendly one, enjoyed the evening thoroughly, and generous applause was the lot of each performer.

The names of those appearing on the program were: (violin), Charlotte Armstrong and Margaret Noonan; (organ), Gillian Buchanan; (vocal), Olive Cheek Humphrey, Lillian Jackson, Elizabeth Fey, Corinne Shaw, Gainesford Atmar, Margaret Noonan, Clara Norvell O'Rear, Antoinette Klein, Kenneth Griffith, Morris Ohre and the Reverend Denis Sellen; (piano), Gladys Longene and Walter Klahr.

### Arvid Samuelson Praised by Warren Times-Mirror

The Warren, Pa., Times-Mirror contains an interesting comment upon the pianism of Arvid Samuelson by Dr. LeRoy B. Campbell. Mr. Samuelson gave a recital at the Swedish Lutheran Church, and Dr. Campbell says in his comment that he was one of the best pianists that ever appeared in War-

Opera Company, and Miss Mason sang. There were probably not more than a few hundred receiving sets in use in the city then, while today every home and apartment has its receiving set." The foregoing paragraph is taken from an article in the Tri-Color, by William J. Clark, radio editor of the Chicago Evening American.

NEW MILWAUKEE SYMPHONY ORCHESTRA SECURES CHICAGOAN AS CONDUCTOR

Milwaukee, with a reputation of being the most musical city of its size in the United States, is to have a symphony orchestra of its own. Though the idea is not a new one and has been tried many times before, there have been several reasons why it has not come into being sooner. One of the principal reasons was that most of the local musicians were tied up in theaters and movies. The fact that the "talkies" have released many of these and that they are eager to get back into the legitimate symphonic field makes the present moment an auspicious one.

The formation of a co-operative symphony orchestra has been tried out with success in many cities, such as Boston, Omaha, Seattle, Schenectady, Dallas, Denver and Baltimore. They are all working along this plan, patterned after many famous organizations of Europe.

The first concert will take place on September 3, at the Pabst Theater in Milwaukee, with Frank Laird Waller as conductor. Mr. Waller is well known both in Europe and America. Between the years 1922-26, he was guest conductor at the principal symphonic organizations in Berlin, Dresden, Munich, Vienna and Paris. Returning to America, Mr. Waller conducted seventy-four concerts of the Cincinnati Symphony Orchestra, and he has also been guest conductor with the Rochester Philharmonic and Minneapolis Symphony orchestras.

His operatic experience has been wide and varied, as he has served with the Boston, Chicago Civic and Cincinnati Zoo grand opera companies. He was the first conductor of the American Opera and is now general musical director of the Festival Opera Company. In 1914, while residing in Paris, Mr. Waller prepared and conducted a special operatic season at the Theatre des Champs Elysees, when Tristan and Isolde, Meistersinger and Parsifal were presented, with the leading artists from Covent Garden; The Royal Opera, Berlin; Metropolitan and Boston companies. Prior to his experiences along these lines, Mr. Waller was an organist and coach and accompanist for many of the leading singers before the public today.

At the opening concert the assisting artist will be the internationally known tenor, Edward Johnson, whose name has become famous in grand opera annals, and whose every appearance means capacity audiences. It will be the first time in some years that Milwaukee has had the opportunity of hearing this eminent artist. The orchestral program is an interesting one and there is no doubt that it will be a gala occasion in every respect.

JEANNETTE COX.

ren. "His tone," says Dr. Campbell, "is a pure piano tone, consistent with the piano which is a scientifically constructed drum. The primary tone, therefore, of the piano is impulse-wise, or a percussion-like tone in spite of the fact that for years many have been trying to tell us that the piano should be played legato. The real truth of the case is that the piano's best effect is non-legato. The tone made on a piano vanishes instantly to one-fifth of its initial volume—it is really a tone with an echo, which characteristic makes it quite unsuitable for a legato, although the hangover of tone or the echo does give a semblance of legato. But one cannot very well hold that the piano is a legato instrument. The organ is legato and why not use organ then for the most of our legato enthusiasm? However one need not lament the fact that the piano is at its best in non-legato, for a series of non-legato tones executed in rather rapid succession sound not only legato but what the critic calls a purling legato when he wishes to be very complimentary.

"The very charm of the piano tone is in its vanishing character. A vanishing tone leads the mind of the listener into the remote, into the dim distance, into mystery, into the infinite as it were. This very characteristic makes the piano tone an everlasting lure to the listener since it leads into mystery, therefore into religion. Man loves the mystic, the evasive, the unexplored, the realms of religion.

"Since the piano tone leads one into such realms no one need to lament the fact that it cannot do legato as the organ can, what the piano can do is amply satisfying."

Dr. Campbell at the end of this extraordinary pronouncement goes on to say that Mr. Samuelson plays the piano with full recognition of these facts, and produces bell-like, purling tones of the highest perfection. "Mr. Samuelson is a wonderful tone poet at the piano." One need not believe, with Dr. Campbell, that the piano is "a scientifically constructed drum" to agree with his estimate of Samuelson as a pianist.

# STEINWAY

STEINWAY—a name that is spoken with the full pride of ownership—that carries with it the deep satisfaction of possessing the ultimate expression of man's handiwork in Musical Art.

STEINWAY—a name that is cherished as a Family Tradition—that keeps afresh for the next generation the associations and fond remembrances which cluster around the home piano.

STEINWAY—supreme achievement of patience, skill and experience, founded on inborn Ideals of Artistry.

Catalogue and prices on application. Sold on convenient payments. Old pianos taken in exchange. Inspection invited.

## STEINWAY & SONS

STEINWAY HALL

109 West 57th Street, New York



## Manuel and Williamson Offer Unusual Works for Two Harpsichords

The latter-day revival of antique instruments for the purpose of giving true presentations of the music written in the time of Bach, has made possible a truly unique entertainment, namely, a presentation by Manuel and Williamson of practically unknown compositions for two harpsichords.

Musicians and music lovers are to some extent familiar with the works written for solo harpsichord, as adapted to the modern pianoforte, but the literature for two instruments, of which there is a plenitude, remained untouched, until presented by these master musicians.

Their collection of ancient instruments is probably the finest in America, outside of museums, and contains, among others, a genuine Dolmetch Clavichord, exquisitely painted and decorated; an eighty-year-old melodeon, which functions properly, and four harpsichords, two of which are exact replicas of those used by Bach, made specially for them in Paris and brought to the United States for decoration. They are in antique gold, with fine scroll work emblazoned on the lids and sides, and are constructed of sandalwood, the only wood that does not warp. The harpsichord is sensitive as an Aeolian harp and subject to change at the slightest variation of temperature. To meet this need, Philip Manuel studied in Paris until his ear has become so delicately attuned to the instrument, that he is able to detect the slightest deviation from pitch and adjust it. When you take into consideration the fact that there are four strings to each key, the smallest being finer than a human hair, you can understand the great variety of color of which the harpsichord is capable, for it is possible to produce more than one hundred and fifty varieties of color. The piano gradually began to take its place because the labor involved in keeping it at correct pitch was so arduous.

The two concert harpsichords used by Manuel and Williamson are fitted with steel frames to enable them to stand the hazards of transportation; the only deviation from the instruments of Bach.

The harpsichord is controlled by stops and pedals, similar to the modern organ; sometimes one, then the other, or in some cases both stops and pedals. The instrument weighs 700 pounds. It is sheer delight to listen to the works of the early composers through the medium of the harpsichord, for Bach never truly lived until you have heard his works in the original. The piano is far too thick in tone to convey the true spirit of their exquisite beauty.

One of the current ideas is, that a cantabile tone cannot be produced on the harpsichord, but nothing is farther from the truth. The quieter and more gentle moods can be produced by certain technical devices which the average pianist does not understand. The more brilliant type of music which was written for this instrument seems dull when you hear it transcribed for the piano, but when played on its native instrument it takes on new life and spontaneity.

The manner in which Manuel and Williamson first became interested in these old instruments is curious and interesting, as showing the trend of the student mind. They were scheduled for a duo-piano recital in Bloomington, Ill., and both pianos were smashed in transportation. The town was scoured for pianos, and finally two, about half the size of the modern concert grand were unearthed. They were taken to the hall and quickly put in condition and the program played. The first number was a Mozart Sonata and so exceptionally did the smaller pianos with their thinner tone project the Mozart music, that the thought occurred to Manuel and Williamson of the greater charm there would be in playing Mozart, Bach and their fore-runners on the instruments for which their music was written.

Then began some extensive research work on the part of the two artists, during which they went to Paris, spending several weeks at the Pleyel factory, where they made arrangements for two harpsichords. "It is like the passion for antiques," said Manuel, "wherever we find one of these old instruments, not to mention their lesser sister the clavichord, we feel we must purchase it; consequently our collection is increasing to such an extent that we have been forced to move from one place to another to find space for each additional instrument we acquire."

The return engagements booked by Dema E. Harshbarger, president of the Civic Concert Service, Inc., speak for themselves as to the popularity of their recitals and their tour for the current season is a comprehensive one, embracing most of the principal cities from coast to coast.

### Maazel Takes Up Golf

As a relaxation after his concert tour, Maazel joined the Sporting Club of France,

which has a beautiful golf course an hour and a half from Paris, and also a magnificent home directly in the city.

Judging by his score, Maazel is rapidly assuming the same proficiency in mastering the technic of golf that he possesses at the keyboard. From 184 for the eighteen holes the first time he played, he brought his score down to 118 the eighth time out, and is striving for a better record.

### No "Dead Season" for Buhlig

The so-called "dead season" of spring and summer is by no means dead for Richard Buhlig. Since going to the Pacific Coast, after a southern tour in March, there has been no let-up in his activities. Besides three master classes of six weeks each, the first in San Francisco, followed by another in Los Angeles and a third which is in session now in Berkeley, Cal., he has played many concerts, as well as giving lectures on the philosophy of music.

A series of concerts in San Francisco in April was especially significant. The first of these concerts was devoted to the music of Bach, preceded by a lecture on the objective aspect of music; the second to the last works of Beethoven (Hammerklavier Sonata and opus 111), with a lecture on the subjective aspect of music; and the third to the music of today, the lecture being on contemporary music, its growth from the music of the past and its significance as an expression of our time. So great was the interest in these concerts and lectures that Pro-Musica requested the third concert be



RICHARD BUHLIG

given under its auspices. In Carmel in May, Buhlig lectured on "The continuity of the Idea in Three Centuries of Music" and played a recital illustrating his theme. He has been further in great demand for lectures and concerts, combined or separately.

This combination of the two activities is a significant departure and very enlightening to his audiences and an activity for which Buhlig is eminently fitted, combining as he does in rare degree remarkable gifts as a musician and pianist as well as general culture and a knowledge of philosophic thought unusual in a musician. Numerous comments from the press indicate that he has original and independent contributions to make to speculative thought in its relation to the nature of music. As a further indication of the value of this combination of concert and lecture, the University of California at Berkeley has engaged Buhlig to give a series of five lecture-concerts during this summer-session. The series is entitled "Landmarks in Five Centuries of Keyboard Music" and presents outstanding examples, beginning with Elizabethan music, up to the ultra-modern music of the present day.

And after these Berkeley concerts and master classes there are more concerts and lectures (among others, three in Carmel) extending into September.

### Minna Krokowsky to Play New Works

Minna Krokowsky, violinist, is spending the summer at Cumington, Mass., combining pleasure with preparing her programs for next season under the direction of Hugo Kortschak. Miss Krokowsky is working on some new compositions which will be played in public for the first time at her forthcoming recital appearances. She also will play a number of other interesting works by modern composers.

RENZO VIOLA

Piano

Piano

Harmony—Composition

1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

**LAMONT**

TENOR—Chicago Civic Opera

**GIUSEPPE BAMBOSCHEK**

Operatic Coach

CONDUCTOR METROPOLITAN OPERA COMPANY

Personal Address: Hotel Mayflower, Central Park West at 61st Street, New York

Columbus 0060

FORREST

Management:

HARRY AND ARTHUR

CULBERTSON

33 West 42nd St.

New York

5525 Blackstone Ave.

Chicago

**YVETTE LE BRAY**

New York Recital—Carnegie Hall, Wednesday Evening, October 30th

Mezzo Soprano

Management:

R. E. JOHNSTON

1451 Broadway

New York

**CHARLES HACKETT**

TENOR—Chicago Opera

Management:

CIVIC CONCERT

SERVICE, Inc.

Demas E. Harshbarger, Pres.

Auditorium Tower,

Chicago, Ill.

**EZILDA SUTTON**

Original International Characterizations

Management: Ernest Briggs, Inc., 1400 Broadway, New York City

CHARLES

**CHADURO**

COMPOSER

Music Published by

G. SCHIRMER, INC., O. FLASCHNER MUSIC CO., and CARL FISCHER, INC.

Recordings by VICTOR — COLUMBIA — AMFICO — BRUNSWICK — DUO-ART

200 West 58th Street New York

Telephone—Circle 4812

**GIGLI**

Exclusive Management

R. E. JOHNSTON

1451 Broadway, New York

Victor Records Hardman Piano Vitaphone

CHARLES

**EUROPEAN CAREERS**

FOR

**AMERICAN TALENT!**

WE arrange Concert Tours for ALL of Europe.

WE place you with the LEADING Orchestras and Opera Houses.

WE book Recitals in ALL Principal Cities of Europe.

WE guarantee you FAIREST TERMS and COURTEOUS TREATMENT.

WRITE US IN ENGLISH

**ITHMA**

INTERNATIONAL MUSICAL AND THEATRICAL AGENCY

"The Youngest and Most Alert"

Artistic Director: PAUL BECHERT

Sole Agents for Leading Artists: SCHELLINGGASSE 12, VIENNA 1. Cables: MUSIKITHMA

### NOTED VOCAL AND OPERATIC MASTER

#### Teacher and Coach of Many Distinguished Artists

Appointments for Individual Vocal Lessons, Coaching in Operatic Repertoire, and Preparation of Concert Programs, Can Be Made by Mail or Telephone.

**PAPALARDO**

Conductor of opera in Italy, Russia, South America, and twice on tour in the United States. Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

New York Studios: 50 West 67th Street, New York City

Telephone: Trafalgar 3067

**TO MUSIC TEACHERS:**

Record the Progress of Your Pupils  
—VOICE, PIANO, VIOLIN, CEL-  
LO, etc., On a Personal Phonograph  
Record

Only One Dollar Each

**DOROTHY CARUSO RECORDING STUDIO**

143 East 62nd Street, New York  
Tel.: REgent 5558

**William S. BRADY**

TEACHER OF SINGING

Studio: 137 West 86th St. New York  
Tel. Schuyler 3580

**DAISY ELGIN**

SOPRANO

Mgt.: R. E. Johnston  
1451 Broadway New York

**ADAM KURYLO**

CONCERT VIOLINIST

Metropolitan Opera House Building  
1425 Broadway New York  
Phone: Penn. 2634

**JOHN HEATH**

Pianist

Studio, 45ter rue des Acacias, PARIS, May until January  
Villa Martine, Beaulieu sur Mer, France, January until  
May.

**ISABEL  
MOLTER**

Dramatic Soprano

RECITAL MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York City

**MARY  
LEWIS**

Soprano

Metropolitan Opera  
Co.

Victor Records

Management: Metropolitan Musical Bureau  
33 West 42nd Street, New York

**GRETA DALMY**

SOPRANO

SEASON 1929-30  
NOW BOOKING

Management:  
Standard Booking Office  
17 E. 42nd St., New York

**MME. CLAY-KÜZDÖ**

Recently returned from Five Years in France and Italy,  
Teaching and Coaching with the Leading Masters.

Auditions By Appointment Without Charge

Write for details of Summer Classes  
Special Course in Diction for the Speaking Voice  
Studios—21 West 95th St., New York  
Tel.: Riverside 0141

VOICE SPECIALIST

**WILSON LAMB MALE SINGERS**

Specializing in Radio Engagements and Appearing in Concert and Recital  
Management: WILSON LAMB, Metropolitan Bldg., Orange, N. J.

**WURLITZER**

200 Years  
In Music



There is a  
Wurlitzer Piano  
for every home

120 W. 42nd Street  
New York  
and all principal cities

**Cincinnati Conservatory of Music  
Annual Summer Session Closes**

Conceded as Most Successful Season—John A. Hoffmann Conducts  
Final Exercises

This month marks the close of one of the most successful summer sessions in the history of the Cincinnati Conservatory of Music, and at the commencement exercises an unusually large graduating class was presented with Master of Music, Bachelor of Music, Bachelor of Science degrees and diplomas.

The closing exercises were combined with a choral concert given by the Summer School Chorus under the direction of John A. Hoffmann of the artist vocal faculty of the Conservatory. The program included a group of old Sixteenth and Seventeenth Century airs, arranged for chorus; Augusta Holmes' cantata, *The Vision of the Queen*; two choral numbers by Joseph Clokey and one by Elizabeth Cook (both former Conservatory graduates), and four choruses from the suite, *Alice in Wonderland*, by Edgar

faculty of the Conservatory, and Mme. Dayas and Mr. Kirksmith are both on the list of soloists for a pair of regular concerts in the coming season of the Cincinnati Symphony Orchestra. In addition to appearing

mer students of the University in the University Auditorium. Mary Ann Kaufman Brown, soprano and member of the vocal faculty of the Conservatory and member of the Zoo Opera Company during the past season, together with Robert Perutz, violinist, presented an interesting program assisted at the piano by May Estelle Forbes.

The concluding concert of this series was given on July 26, by the Summer School Orchestra under the direction of Merrill B. Van Pelt in the Conservatory Concert Hall. The orchestra which had met every day during the session, gave an excellent performance. The soloist was Emil Schmachtenberg, clarinetist, who has shown more out-



GROUP OF STUDENTS,

from the Summer School of the Cincinnati Conservatory of Music who received Master and Bachelor of Music degrees and diplomas, photographed on the Conservatory campus.

with the trio, Mr. Perutz gave a violin recital accompanied by Anita Cook, in which he presented numbers of particular interest to summer school students. The fourth concert in this series was an hour of chamber music presented by Dr. George A. Leighton, pianist, and Peter Froehlich, violinist. Both of these artists are members of the composition faculty and are particularly interested in the research work that is being done in music literature. They played several numbers on this program which are practically

standing talent for this instrument than any student who has ever studied clarinet at the Conservatory.

All recitals were held in the afternoon in order that the students might avail themselves of the opportunities offered by the Grand Opera Company at the Zoo. Not only were special rates made for the students, but they were permitted to attend rehearsals for the purpose of studying their operatic scores more thoroughly.

A number of very interesting demonstra-



MASTER PIANO CLASS

who studied during the past summer session with Marcian Thalberg, of the artist piano faculty of the Cincinnati Conservatory of Music. Bertha Baur, directress of the Conservatory, and Mr. Thalberg are seated in the center of the group.

unknown in the United States, even to those who know viola literature. The rarity of this program attracted one of the largest audiences during the season. Because of the affiliation of the Conservatory and the University of Cincinnati, an annual custom has existed, which was again carried out this year, in presenting a program for the sum-

mers were given in class teaching of various instruments for the benefit of the unusually large number of students in the Public School Music Department, which was represented in the closing exercises by one award of Bachelor of Science degree, three academic diplomas and four certificates of scholarships.

**Adele Ritchie With Nettie Snyder**

Nettie Snyder, voice teacher, formerly of Florence, Italy, and New York, now teaching voice in Hollywood, is daily renewing old associations among her friends there, all of whom are well known artists.

The latest to get in touch with Mrs. Snyder, since she has opened her studio in Hollywood, is Adele Ritchie, former musical comedy star, who is known in private life as Mrs. Guy Bates Post.

Adele Ritchie made a record for herself as having been retained the longest period of time at the New York Casino. Since her marriage she has devoted herself exclusively to the drama, and has appeared in many well known productions at the Pasadena Community Playhouse, as well as having produced and appeared in several productions with the Community Players at the Community Club House in Laguna Beach.

Mrs. Snyder was so enthused with the lovely quality of voice still retained by Miss Ritchie, that she immediately insisted upon Miss Ritchie studying again.

Mrs. Snyder says Miss Ritchie's voice has grown more beautiful, rather than retrograding from disuse, which she attributes to long rest. She is planning to have the lat-

ter ready in a short time for her re-entrance to the musical comedy field.

**Grainger's English Dance Given  
First European Performance**

In Bournemouth's palatial new concert hall, The Pavilion, the first European performance of Grainger's English Dance took place on July 18 under the baton of Sir Dan Godfrey. The Bournemouth Times and Directory of July 19 reviewed the work and its performance as follows: "An English Dance for orchestra, organ and piano, by the well known and popular Colonial composer and pianist, Percy Grainger, formed an outstanding feature of the concert. This New English Dance is vigorous and sincerely spontaneous. Its orchestral setting is as gay and breezy as the composer's own style of pianoforte playing. Organ, pianoforte and orchestra combine to produce an exhilarating exuberance of spirits. The performance was the acme of animated life and good spirits. Mr. Philip Dore and Mr. Montague Birch joined forces with the orchestra and a remarkably impressive coda—one of the most interesting sections of the work—introduced the final climax."



## PUBLICATIONS

(G. Schirmer, Inc., New York)

**Fantasia Quasi una Sonata, for violin and piano, by Marion Bauer.**—Miss Bauer is among the most gifted of American woman composers and has, too, as much sincerity of purpose as any—as much genuine admiration for classic models and modern advancement. Whatever she does is done with the purpose of adding something real to the literature of American music, not, assuredly, with a view to popularity or the publicity of sensationalism. She has succeeded admirably in her aim in this sonata for violin and piano, which is well described as a fantasia and is written with fantasia as well as freedom. The thematic material is interesting, and the work contains much episodic matter that is equally impressive—there is, indeed, such a wealth of invention that the impression is often that of improvisation rather than development. The harmonic manner is modern, of that sort of modernism that consists of unresolved dissonances. Yet there is clarity in the harmonic design, which seems closely knitted to the melodic thought. Especially interesting are the rhythms. They are complex and emotional and add greatly to the brilliancy and force of the whole concept and facture. A very fine piece of work, and the publishers are to be congratulated for having put it into print.

(Carl Fischer, Inc., New York)

**Selected Master Works of the Classic Period, transcribed for violin and piano by Mario Corti.**—The list includes seven pieces: Minuetto (Martini), Canzone (Tartini), Andantino (de Rossi), Adagio (Grazioli), Minuetto (Haydn), Grave (Veracini) and Concerto in A minor (Tartini). With the exception of the concerto, these

## AMERICAN INSTITUTE OF DALCROZE EURYTHMICS

**RHYTHM - MOVEMENT - MUSIC**  
Bodily Technique—Rhythmic Movement—Solfege—Improvisation—Piano—Composition  
Classes for Children and Adults  
SEASON October 7th to May 31st  
PAUL BORPFFLE, Director  
9 E. 59th St., New York. Volunteer 1357  
Booklet on Request—Dept. C

are pieces of moderate length and of moderate difficulty. The transcriptions are faithful to the classic style and the violin parts have been carefully edited and fingered. In this so-called jazz age it is curious that so many excellent transcriptions should be made. They are certainly welcome additions to the repertoire of the student, as well as of the concert artist.

(Carl Fischer, Inc., New York)

**Nocturnal Tangier from Triakontameron (Godowsky), transcribed for violin and piano by Kreisler.**—The piano original of this work was published in 1920 by Schirmer, and the present transcription issued by special arrangement between the two publishers. If Kreisler is one of the greatest living arrangers for violin, so Godowsky is certainly one of the greatest living composers for the piano. Godowsky is far from being recognized at his true worth, possibly by reason of the fact that his piano music is, for the most part, so difficult that it demands a highly developed technique to interpret it properly. This Kreisler arrangement will not only be a welcome addition to the repertoire of the violinist but will call attention to the fact that we have living among us a master composer whose works should be universally known.

(Carl Fischer, Inc., New York)

**Abdiah (God's Worship), a Yom Kippur Melody by Ernest Bloch (for violin and piano).**—Bloch is always at his best when he is his natural self, which is when he is writing works full of passion and emotion—ecstasy combined with yearning, grief and despair. In this piece, as in others of a similar sort by the same composer, heights of expression are reached that are rare in these days when few composers seem to interest themselves in the creation of music of the sort. Bloch is undoubtedly one of the most interesting of the living composers.

(Clayton F. Summy Co., Chicago)

**Violin Solos with piano accompaniment, by Ethel E. Lord.**—They are entitled Bourree and Jig. The violin part may be played in the first position, and the music is effective.

(Carl Fischer, Inc., New York)

**Three Transcriptions by Heifetz.**—They are: Estrellita, Mexican serenade; Largo from the Vivaldi Concerto for String Orchestra; Rigaudon by Rameau. The selections which Mr. Heifetz has made for

these transcriptions are excellent, and, needless to say, the work of the transcriber is equally so. It is fortunate that by this means music of such interest is placed within the reach of the American violinist and student.

(Clayton F. Summy Co., Chicago)

**Chanson Naive, for violin with piano accompaniment, by Anna Joseffer.**—A very simple melody which may be played for the most part in the first position. The last two lines demand the third position and include some double stops.

(Oliver Ditson Company, Boston)

**The First Two Years of Piano Technique, by Clarence G. Hamilton, A.M., Professor of Music, Wellesley College.**—The subtitle says that these are exercises based on technical work presented in the first two years of the music student's piano course, a logical basis for the granting of school credit. Prof. Hamilton obviously believes in progressing slowly and exceedingly carefully. The lessons are as small as possible and offer only what can be learned perfectly in a few hours' practice. All of the various elements of the technique of music and of the piano are very gradually introduced, and at least it may be guaranteed that with the use of this book the student will never get out of his depth. Even a student with very small talent should be able to learn from a book like this.

(Oliver Ditson Company, Boston)

**Valse Lente, for violin and piano, by Richard Czerwonky.**—Melody of an unusual order of effectiveness is found in this new composition by Czerwonky. The violin part is skilfully written, with a few double stops and harmonics and some attractive passage work, but without presenting any unusual difficulty to the player. The accompaniment also is richly contrived and the result is admirable.

## Sibyl Sammis-MacDermid Presents Helen Huffard

The second of the series of summer recitals inaugurated by Sibyl Sammis-MacDermid in her Sherman Square Studio was given on July 11, at which time Helen Huffard was heard in a program that would tax the most experienced recitalist. It included the usual international groups, American songs by Campbell-Tipton, MacFayden, MacDermid and others, and her most ambitious offerings being the Michaela aria from



ELSA RIEFFLIN,

soprano, a native New Yorker, who has recently come under the management of Paul P. Berthoud. Miss Riefflin has been very active in concert work, especially among the German musical societies where she has been much in demand and highly successful as an exponent of German Lieder and in costume recital.

Carmen and the Romeo and Juliet waltz song.

Miss Huffard has a voice with lyric and coloratura qualities of flexible scale and good intonation and the young singer brought intelligence and insight into her renditions which aroused much applause. Johnnie Hereford Lambert played excellent accompaniments.

## Large Chorus to Sing Cadman Anthem

A chorus of one thousand voices is to sing Eastward in Eden, a new anthem of Charles Wakefield Cadman, at the convention of Negro Musicians and the Texas Federation of Musicians and Music Clubs in Fort Worth, Texas, on August 25.

## THE HARCUM SCHOOL

All Branches of Music

CONSERVATORY ADVANTAGES WITH INDIVIDUAL ATTENTION  
Prepares for all Leading Colleges Combining Academic and Music Courses

## EDITH HARCUM CONCERT PIANIST

Head of the School, Bryn Mawr, Pa.  
Recital Management Arthur Judson

## ROBERT BRAUN

Director

FACULTY OF FIFTY Pottsville, Pa.

## PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART  
133rd Street and Convent Avenue, New York  
AUTUMN, WINTER AND SPRING SESSION  
JUSTINE WARD METHOD OF TEACHING MUSIC  
GREGORIAN CHANT AND GREGORIAN ACCOMPANIMENT  
CHOIR CONDUCTING AND LITURGICAL SINGING  
Address The Secretary, CATHEDRAL 1334

Theory of Music, ear training, sight reading, melody writing  
Harmony I, according to the Ward Method  
Lessons in Vocal Production, Organ, Violin, Piano, Privately or class

## UNIVERSITY SCHOOL OF MUSIC

Maintained by the University Musical Society  
ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

## AMERICAN CONSERVATORY

Chicago's Foremost School of Music and Dramatic Art

Eminent Faculty of 120

Catalogue Mailed Free

John J. Hattstaedt, President

Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors

KIMBALL HALL, CHICAGO, ILL.

## La FORGE-BERUMEN STUDIOS

VOICE SUMMER SCHOOL PIANO

La Forge voice method used and endorsed by: Mmes. Aida, Hempel, Matzenauer and Messrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.  
14 West 68th St., New York, N. Y. Telephone: Trafalgar 8993

## Cincinnati Conservatory of Music

Founded 1887

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI  
Over three score years in the front rank of American Music Schools

Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing

Degrees, Diplomas and Certificates granted

Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director  
Burnet C. Tuthill, General Manager

Highland Ave., Burnet Ave. & Oak St.,  
Cincinnati, Ohio

## COLLEGE OF FINE ARTS

SYRACUSE UNIVERSITY

Four-Year courses in Piano, Voice, Violin, Organ, Cello, Composition, and Public School Music  
Leading to the degree Bachelor of Music  
Modern equipment. Five pipe-organs. Dormitory for women music students. Reasonable tuition rates  
For bulletin address Dean H. L. BUTLER, Syracuse University, Syracuse, N. Y.

## OPPORTUNITIES

## ADDITIONAL PIN MONEY FOR YOU

—If you would like to earn additional pin money, or call it any name you wish, we may be able to give you an opportunity in that direction. If there is no dealer in your town featuring the Celebrated Century Certified Edition Sheet Music, selling at 15c a copy no matter what the published price may be, and you are energetic enough to go after such a proposition, acting as a direct local agency, you may communicate with the undersigned, giving us reference as to your honesty, ability and standing in the community. Century Music Publishing Company, 235 West 40th Street, New York.

WEST 67TH STREET—8 months lease, or longer. Handsome sound proof studio, fireplace, 2 bedrooms, kitchen. \$167.00 monthly. Unusual opportunity for party wishing summer months free from a lease. (September to April). Address: "A. P. T.," care of MUSICAL COURIER, 113 West 57th Street, New York, or telephone Trafalgar 3087.

RECITAL OPPORTUNITY—Singers, violinists, pianists, cellists, wishing to give their own recital in New York City can have the best possible presentation by thor-

oughly organized and experienced management at reasonable terms. References given. Address: "N. J. E.," care of MUSICAL COURIER, 113 West 57th Street, New York.

LADY ACCOMPANIST (alone) with large piano class desires association with first class dancing or music studio, children's school or receptionist with studio accommodations. 56th to 92nd Street and Riverside to Lexington. Address: S. N. A., care of MUSICAL COURIER, 113 West 57th Street, New York.

## The Vanderbilt Studios

of New York

Mabel Duble-Scheele, Proprietor

13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath \$70 up, also rooms without bath \$40 up.

Piano studios rented by the hour.

Telephones, Lexington 5998 and 10125

VANDERBILT STUDIOS INN

At 13 East 38th Street

Excellent food at moderate prices  
Under Expert Japanese Management



# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## Music and the Sacred Seven

By W. F. Webster,

Superintendent of Schools, Minneapolis, Minn.

[This address, which was delivered before the Department of Superintendents of the National Education Association, is one of the most significant yet made by an educator, and was delivered before thousands of superintendents, when for the first time in the long history of the National Education Association music was given a prominent place at all the general sessions. Furthermore, music was accorded a special section of its own in the group discussions. Superintendent Webster has rendered a public service by his effective elucidation of a truth which is of public interest.—THE EDITOR.]

Some years ago a party of wise men, more than three and not all from the East, came together and after due deliberation announced to an expectant world the seven objectives of education. Whether the number seven was chosen because of educators' eternal fight against the seven deadly sins, or whether, as seems more likely, this sacred number was selected because they saw the lamp of knowledge flower into a seven-branched candle-stick, they have never disclosed. It may be that some day the number will be enlarged to meet new delinquencies of men, or to celebrate new advances in education. Or we may reduce it to a single formula as announced by our educational philosopher, Dewey: "to achieve a life of rich significance." Somehow this statement has always sounded complete to me. But the number seven has stuck, and we talk of health, fundamental skills, worthy home membership, vocation, citizenship, worthy use of leisure and ethical character. If this bare skeleton should be clothed with palpitating flesh, it would look like this! There shall come forth from our schools a people enjoying abundant health, trained to keen intelligence, finding confidently their places in the world's work, dwelling in happy homes, exercising wisely the obligations of loyal citizens, using worthily their leisure time, and guided by high principles in all their daily contact with their fellows. This is a glorious ideal, a consummation calling for high endeavor.

Now, where shall music be found? and where is the place of harmony among the sacred seven? Some of us can remember way back when music was not included in any school course of study. It would do for girls, who hope some day to play variations on Listen to the Mocking Bird or Sigel's March for four hands. Very few persons attempted to sing, except those who belonged to a church choir. The Saturday night rehearsal was a serious matter, and ears were more efficient than eyes in learning the tune and its adjacent parts. In those days a boy who ventured to sing might as well wear dresses and be done with it. He would, however, be permitted to play in a band, and would be tolerated by an abandoned segment of the social circle if he could fiddle The Devil's Dream or The Irish Washerwoman. Still, that boy was dangerously wicked and to be avoided by all well-bred children with white hands and clean collars.

That was fifty years ago. Fortunately

things have changed. The maid of song no longer has to stand outside and beg admission to any circle. She is the most welcome of the sacred muses; and Terpsichore may now bring as her companions Calliope, Melpomene and Euterpe. As soon omit history from a course of study today as music, and woe to the superintendent who slights either. Both are elements contributing to a life of rich significance.

Much as I love music, much as I believe it should have a large place in any school, I cannot say that it makes an equal contribution to each of the seven objectives. I might repeat the ancient confession of the base drummer who had cured his consumption by joining the band. And I might assert with confidence that all little boys who feel their waist lines while they sing, know that they are using the whole of their lungs, and will never have to fight a battle with the White Plague. But such an assertion would be even more far-fetched and ludicrous than some others I have heard of, in which educators have sought to give certain procedures an honorable parentage.

And I shall not urge too far the place of music in making a good citizen, except by indirection. I know the dynamic force of the shrilling fife and throbbing drum. Hardly a youth can resist the call to arms; and his feet must beat with measured tread as the boys march down the street. Nations rise to ecstasies of enthusiasm at the intoning of their great hymns, and armies sweep forward to victory or to death. This religious fervor was born years earlier, when, in the school-rooms of childhood, they stood together and sang, My Country, 'tis of thee; then reached forward children's hands and reverently repeated, "I pledge allegiance to the flag of the

United States." The hymns of this nation, our national airs, they are a secret force which runs through all its parts, even to the islands of the sea, unites us all into one people, undivided and indivisible, America, the Beautiful.

Men rarely realize the place music has achieved in the business of the world. I am told that today it takes third place among the professions. And this statement is not intended to include those who publish, manufacture, and sell musical merchandise; it includes only those who are engaged in producing music for pay. Had any boy or girl said fifty years ago that he or she had chosen music as a profession, that youth would have been a subject for paternal disquietude. As well expect to earn a living by fishing as by fiddling. Old King Cole might need his fiddlers three, but most communities could use but one, and it was a seasonal occupation even for the one.

Today in Minneapolis, with its population of 435,000, there is a vast host earning money with their musical skill, in our great symphony orchestra, and many smaller orchestras in our show and picture houses, dinner orchestras, dance orchestras, radio orchestras; singers in theaters and churches, teachers of music, seven hundred and thirty of them, altogether thousands, more than the lawyers, than the doctors, the dentists, the school teachers. The apprentices for the practice of music are taught in our schools; and many step right out from school into a very attractive place,—attractive if only earnings are considered, but delightful, too, because here men may do what they like best to do.

For some reason music is not included among the fundamental skills. The honored trilogy is too sacred to be lightly profaned by a trivial subject. Born of good New England stock, reading, writing and 'rithmetic were early accepted as worthy a position in good society; but what contribution could music make to the immortal three? It could not increase a bank account and had a

doubtful place in the worship of God. For either worthy object it was yet a hazard; our elders played safe and found no place for music.

There was a time when some of us foolish classicists believed in the transfer of training, and it needed no courage to affirm that the study of Greek, Latin, and mathematics had made some contribution to the powers of the giants of elder days. Then there came along a group of iconoclasts, and our idols fell down with a crash. There was no such thing as formal discipline or transfer of training. A boy might by a rapid elimination classify a Latin word as a noun in the ablative of means, but that ability would give him no help in classifying a fraction as improper or placing a bird in the hawk family. Some enthusiasts went so far as to infer that a girl might be very neat in caring for her hands but would not wash the dinner dishes any better for that. Sometimes the correlation was negative; and the implication was that she who washes dishes best must ever have soiled hands. However, the noise of that battle has died away; and though the explanation of how transfer occurs has not been settled to the satisfaction of the belligerents, the fact that it does occur in greater or smaller degree has been accepted by most persons. And the principle which is now most invoked to explain transfer is that when activities have in them similar elements, they make mutual contributions to power.

And what has this to do with music? Just this: many of the activities of the mind in learning to sing are the same as those used in learning to read. May I briefly speak of the technic used in teaching music? All children go to kindergarten. One of their principal activities is singing. They love it; and they learn many beautiful songs. They organize, too, their children's orchestras; to older people these little players give much pleasure; but for themselves, the performers, they are real orchestras and the source of unbounded joy. Through the first grade they sing along, gathering a large repertoire of lovely melodies, and gaining a real appreciation of sweet tones and swinging rhythm. And so into the second grade they come singing. But this time certain "pattern songs" are just as familiar as The Little Red Hen or Mother Goose. In exactly the same way as words and phrases are learned as signs of objects and actions, black notes in certain places stand for the tones they have been singing. Only fifteen minutes a day are given to study of music in the beginning and this gains only five minutes in the next four years.

In another way the study of music assists children to read words. It is not so long since a child read new stories much as if pronouncing words in a spelling lesson. Today he is taught to see groups of words together, and he says them together in phrases or even sentences. In modern music teaching, too, he is compelled to see ahead and sing phrases. The class never stops; it keeps going. There must be the same eye span in music as in literature. To stop to pronounce single words or to sing individual tones is ruinous to good reading as to good singing. Oh, surely there are hard words as there are hard intervals; but in both cases the pupils can generally dig them out. Power is gained in both by doing it themselves; weakness is confirmed when a teacher does it for them.

(To be continued next week)



THE "BAND O' KIDS" OF BARRY, ILL.

Mrs. T. Elmer Jones, supervisor of music, is the director and is standing in the background (center). The ages of these youthful musicians range from five to thirteen.



THE ITHACA (N. Y.) HIGH SCHOOL BAND.

organized this year by the supervisor of music, Frederick F. Swift, Mus. B. This band recently won first place in the contest held at Niagara Falls.



FINALE TO "THE PRINCE OF SEVILLE,"

a Zarzuela, by Edgar J. Hansen, produced under the direction of the composer at Banning High School, Wilmington, Cal. (Los Angeles City School District), where Mr. Hansen is music supervisor.



## Music in Schools and Colleges

### Fretted Instrument Orchestras

As a part of its educational work in developing a greater interest in the plectrum instruments, the National Bureau for the Advancement of Music has recently issued a 100-page book on "Fretted Instrument Orchestras." This volume, illustrated with fifteen pages of photographs, is a guide to procedure on organizing and maintaining ensembles of banjos, mandolins, guitars and other plectrum instruments. The keynote of the Bureau's campaign on these instruments is expressed on the front cover of the book, as follows: "It is Easier to Listen But It's Fun to Play." The attitude of the Bureau toward this educational development is expressed by its director, C. M. Tremaine, in his foreword to the book. In speaking of the revival of interest in the music of the fretted instruments, Mr. Tremaine states:

"This new trend has served as a reminder—in the midst of the development of the regular band and orchestra instruments—that such instruments as the mandolin, banjo and guitar are also highly attractive and valuable. That value is apparent, first of all, in the recreation field. The appeal of fretted instrument playing as a form of recreation has long been recognized and cannot be too strongly emphasized. The plectrum instruments are also finding recognition in public school work. Progressive superintendents and supervisors are admitting to their schools the group teaching of these rather easily mastered instruments, which give the young people not only a cultural means of self-expression but also a form of musical proficiency which will always be an asset to them in their social life."

After describing the value of the plectrum instruments and identifying the different members of the family, the book covers fully the procedure of group formation and takes up the subjects indicated by the following subheads: "The Instrumentation Problem," "Banjo Bands in the Outdoors," "Those Attractive Guitar Ensembles," "Let's Have a Ukulele Club," "Guild Affiliation



SYMPHONY ORCHESTRA OF DOANE COLLEGE, CRETE, NEB.  
C. Burdette Wolfe is the conductor.

Recommended," "Choosing the Repertoire" and "With Other Combinations."

Another practical feature of the book is the bibliography of publications of the various publishers for fretted instruments, including teaching material and music for performance. The book also quotes a number of opinions from directors of fretted ensembles who name the lack of sufficient suitable music as one of the difficulties under which these orchestras have been laboring. Mr. Tremaine referred to that situation in his foreword when he said: "Not only is there a very distinct field for these instruments in playing the music already available, but I believe their scope will be greatly expanded as soon as the music publishers more generally awaken to the opportunity which is presented to them by the need for a more ample catalog of the best music, arranged especially for these instruments."

\* \* \*

### School Music Conference

The fifth annual Summer Conference on School Music Materials was held by the Educational Music Bureau in Chicago, August 3 to 15. This school conference is in reality a school of materials for supervisors, directors, and teachers of any phase of school music, regardless of the amount of training or experience they may have had.

It is not a school of methods but rather a school for experiencing the materials with which to work. Its primary purpose is to offer the opportunity for acquiring a practical working knowledge of all kinds of available supplementary materials. It is a fact that the finding or selecting of proper materials for use in the schools, both in grades and high schools, is one of the super-

visor's greatest problems. Much time and money are spent annually in searching for something to suit the needs of the pupils in our schools. As an indication of what was done in the class in Chicago, they actually sang through nearly one hundred different operettas and cantatas, in addition to listening to lectures and having discussions on their production, such as staging, costuming, elaboration, etc. In the class for orchestra material, the supervisors, who are members of the summer orchestra, played through more than one hundred different orchestra books, collections, and selections, from beginners to advanced. There is no doubt that such a school saves supervisors hours of work during the regular school season.

\* \* \*

### General Notes

All human progress is due to the operation of certain beneficent forces. Music is such a force; its influence and power have been acknowledged by great minds for ages. "And it came to pass when the evil spirit was upon Saul that David took a harp and played with his hand; so Saul was refreshed and was well and the evil spirit departed from him."—The Bible.

\* \* \*

"Plato says that a change in the songs of musicians can change the state of commonwealths."—Cicero.

\* \* \*

"Song brings of itself a cheerfulness that wakes the heart to joy."—Euripides.

\* \* \*

Rhythm with the singer should mean the discovery of that which affects the emotions, the mind, and the motor nerves of the body.

## Music Educators of Note

RUSSELL V. MORGAN,

director of the department of music in the Cleveland, Ohio, public schools, is a graduate of Northwestern University with the degree of Bachelor of Music. Before his acceptance of the directorship in the Cleveland



school system, Mr. Morgan was director of music at Highland Park, Ill., and at the State Teachers' College at LaCrosse, Wis. For four years he was teacher of high school music in Cleveland and in 1923 was placed at the head of the music in the schools there.

Mr. Morgan has been instructor in music at the summer session of Northwestern University, American Institute of Normal Methods, Illinois State Normal University, Teachers' College at Columbia University, and is at present chairman of the Division of Music, Western Reserve University, School of Education; head, Department of Public School Music, Cleveland Institute of Music; organist and director, Old Stone Church, Cleveland, Ohio; advisor in music in the public schools at Cleveland Heights, Ohio; member of the National Research Council, Music Supervisors' National Conference; member National Committee on Instrumental Affairs, Music Supervisors' National Conference; past president Ohio Music Teachers' Association, past president Musicians' Club of Cleveland, formerly dean of the Northern Ohio Chapter, American Guild of Organists, and a member of the executive committee of The Music Teachers National Association.

## The Cleveland Institute of Music

FALL TERM OPENS SEPTEMBER 18

OPERA SCHOOL ORCHESTRA SCHOOL PUBLIC SCHOOL MUSIC

Courses lead to Teachers Certificate and Degree

Faculty of nationally known artists includes

LOUIS PERSINGER (teacher of Yehudi Menuhin)

Send for Catalogue 29 outlining courses, fees and dormitory rates

MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Avenue

Cleveland, Ohio

## LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE

CARL J. WATERMAN, Dean

Appleton, Wisconsin

## BLANCHE MARCHESI

ACADEMY OF SINGING

Private and Class Lessons

Personal Tutelage

Paris: 202 Rue de Courcelles

Apply Secretary Above Address

## NICKLAS KEMPNER-EVERS

SCHOOL of SINGING  
22 Kaiser Allee  
Berlin

Voice Culture and Coaching in all its branches

Private and Class Lessons

ESTABLISHED 1857



## PEABODY CONSERVATORY

OTTO ORTMANN, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars Mailed

1892

## ITHACA

### Conservatory of Music

Degrees

Placement Bureau

1929

## GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING

Practical Training Course for Teachers.  
BOOKLETS—149 EAST 61ST STREET, NEW YORK

## NEW YORK COLLEGE OF MUSIC

Fiftieth Season

114-116 EAST 86th STREET

Incorporated 1878

Under the University of the State of New York

CARL HEIN

Directors

AUGUST FRAEMCKE

All branches of music leading to Teachers' Certificates, Diplomas and Degrees. Students for individual instruction may enter at any time during season including summer months.

Announcing the Engagement of

## KARL JÖRN

Formerly leading tenor of the Metropolitan Opera Co.

Catalogue on Application. Address Dept. A

## CHAUTAUQUA

"The Summer Home of Music"

NEW YORK

ALBERT STORSEL

Director

## EASTMAN SCHOOL OF MUSIC

of the University of Rochester

HOWARD HANSON, Director

An Endowed School Offering Complete Education in Music Courses Leading to Degrees and Eastman School Certificate.

For information, address:

ARTHUR M. SEE, Secretary, Eastman School of Music, Rochester, N. Y.

## INSTITUTE OF MUSICAL ART

120 Claremont Avenue

New York City

OF THE

## JUILLIARD SCHOOL OF MUSIC

FRANK DAMROSCH

Dean

A school for serious students. All branches. Moderate tuition fees. SPECIAL ANNOUNCEMENT—All talented advanced violin students will come under the personal observation and instruction of

Prof. LEOPOLD AUER

# BYRNE ACADEMY OF SINGING

OF PARIS

157 Faubourg St. Honore

Pupil of and recommended by JEAN de RESZKE

FOR OPERA, ORATORIO and CONCERT

Director JOHN FRANCIS BYRNE with a COMPLETE STAFF OF EMINENT INSTRUCTORS

WRITE FOR CATALOG

STUDENT DORMITORIES

The Byrne Academy Has Formed An Opera Company—Assisted by Artists of The Opera and The Opera Comique Under The Direction of Celebrated Conductors—For The Purpose of Giving Americans Their Debuts Under The Best Possible Conditions.



# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *The Probable Piano Production for 1929—Some Facts and Surmises— Getting Down to an Actual Basis for Calculating for Future Prosperity*

There is much conjecture at this time as to the number of pianos that will be produced for the present year of 1929.

With eighty-four units in the industry that will manufacture the production, it is well to take up the subject at this time; but with figures as to the probable production is conjecture. There is no considering with any certainty the actual number of units, but there are those who consider these things can arrive at something like possible offerings as to productions. There is some question as to the reliability of the number of pianos that will be turned out of some of the units, but generally speaking it can be arrived at with some show of probability.

As said, there are today eighty-four organizations that make up the piano industry, quite a falling off in numbers, but nothing surprising under present conditions.

There was produced in 1927 something like 215,000 units. In 1928 a production of probably 142,000.

Notwithstanding the figures given out by the Music Industries Chamber of Commerce that there would be a production of but 75,000 for 1929, this same figure being that of the present writer, a recent survey indicates that this was wrong, and that the production for this year of 1929 will be near 100,000.

#### Some Consolation

The figure of 75,000 would be but about half that for 1928, and would show a falling off that could hardly be accepted as correct in view of the fact that during the past three or four months there has been something of a steady hold to the figures of 1928, and the possibilities are that what will be produced during the coming four months will be a production of minus 100,000.

Let this be of some condolence to those who made wry faces over the former statement of 75,000, which would have been a lowering of something like 50 per cent. over that of the preceding year, a something to be deprecated as to the future of the piano. With the revised estimate there will be a lowering of the 50 per cent. reduction to something like 33 per cent., a disquieting consideration when we accept the production of 215,000 for 1927.

With a production of 100,000 for this year there is shown that the piano manufacturers have much to be discontented over, for when we divide this 100,000 with the eighty-four units, it is evident that there are a lot of manufacturers suffering much more than are the dealers. The overhead of a factory plant is very heavy, and much of the overhead carries on during low productive periods.

This indicates that all the dispirited moments are not to be sponsored by dealers, for the dealers have the opportunity to reduce their overheads by the taking on of musical instruments or side lines of other products. The manufacturers have made many attempts to introduce other products in the effort to keep the factories running and hold the workmen.

The piano is still with us, but there is being brought about a somewhat revolutionary adjustment as to the dealers that can keep to the present production and maintain their holdings to profit-making results. If we follow the arriving at something like a satisfactory realization as to piano production by the dividing the number of units produced this year of 1929, and endeavor to arrive at the number of dealers that will consume the production of 100,000, we have before us a rather difficult problem.

#### What About the Dealers?

There has been so much talk about the number of dealers selling pianos that the men who make pianos are somewhat shaken at times over the great number estimated, for that is all that is before the one who strives to get at something like basic results as to numbers. Some of the estimates are made through

so-called listings of dealers, but this is not always a reliable way to arrive. To claim there are seven thousand dealers in this country is a joke. If that be the case then there are a lot of dealers who do not sell any.

The most reliable number has been supplied by manufacturers that have worked on this feature of distribution with much care, for it meant the saving of much postage and printing in the attempt to reach dealers and tell them via mail the quality and merits of their pianos. **The figure of 1,800 is about correct.** If there are more than this, then where do they get the pianos to sell? They are not made in this country, and our governmental reports do not carry out any additional imports that will carry to large figures.

If there are 1,800 dealers and eighty-four manufacturing units, with a production of 100,000 pianos, it is easy to see that there must be a reduction of dealers to even allow this number of 1,800 to be accepted as covering the retail field of this country.

It is well to get down to facts in the readjustment that now is going on. There will be a reduction in the factory units during the remainder of this year. There follows as a matter of course there will be a weeding out of derelict dealers at the same time. **But this is not a detriment to the piano.** It is one of those inevitable turn-overs that come to any commercial enterprise or industrial, and the good piano men must not become downcast. As the world advances, as mechanical inventions carry on, one industrial will take the place of another. The candle had to succumb to coal oil, and coal oil to gas, and gas to electric light.

#### A Problem of Adjustment

The piano is going on in a limited way just now. To adjust the production to the demand now is the work of the distributors, but **the real fundamental of this distribution rests with the dealers themselves.** We hear too much talk on the part of dealers about what the manufacturers do and do not do. If a dealer has not the capital to survive, let him turn his store into something else again. The live dealers will get this distribution of even the 100,000 of the present year, while those who do not bestir their own selling ability will but allow those who believe in the piano, who will foregather with the musical element that really controls piano selling, carry on with the limited demand and production, **and gather in a business that can not be beaten for profits or ease of carrying on.**

Too much complaining, too much fault-finding with those who make the pianos, too little work toward creating a demand and bringing it into the warerooms, is the real evil at the bottom of the restricted production. Talk about what other industries are doing is wasted time.

There is nothing to be compared to the manufacturing and selling of pianos. It is an art creation, and as our old friend Col. E. S. Payson says in a personal letter,

**The music trade—piano men—have no one to blame but themselves for present conditions. Auto, radio, self-playing pianos, outdoor sports, even the attention given to the talking devices have had a tendency to lessen interest in the piano. Bad methods, fake sales and advertising, horse trading—not art has ruled. The piano has become too much of a side affair. The piano must again become the real feature; art, not recent methods, must again become supreme. The piano itself will always live because of its relation to art, but not as a commercial commodity.**

Everything considered, the production of 1929 will hold the piano in its place as an art production, but those who sell pianos must not expect that the changed conditions of living will ever bring the pro-

duction to its past glories. It is not possible. We do not have the home life of the past. The old saying "Times have changed" is with us to a greater degree than ever before. Today is not yesterday. We must adjust ourselves to the conditions that human ingenuity has constructed, and to the facts that are with us every day and night.

Cultivate those who make music. That requires different treatment from the old days when the listeners-in could be made to believe that a piano was needed in the home in order to get music. But how many real homes have we today as against the nights when the dining room table had a big oil lamp in the center and the family gathered around after supper, as we called it then?

All this and the great competition in selling on the instalment plan is the greatest problem the piano men have to solve. What are they doing to overcome or meet these conditions?

WILLIAM GEPPERT.

#### Association Values

One of the interesting matters to come up for discussion at the recent meeting of the North Carolina Music Merchants' Association was the report of the legal committee, as rendered by its chairman, L. D. Gore, of the Duff-Gore Corp., Raleigh. Mr. Gore reported that as a result of the work of his committee in conjunction with other business organizations, a certain obnoxious tax measure had been repealed. According to the old law, counties within the state of North Carolina were permitted to tax business houses with a license fee equal to that charged by the state. In North Carolina this tax amounted to \$100 per year for piano dealers, \$50 per year for phonograph dealers and the same amount for radio dealers. The new legislation prohibited the county from assessing this extra licensing fee. ¶ The report was doubly interesting, not so much from the actual amount involved as for the fact that it demonstrated again the real value of association. In no other way than cooperative action and utilizing to the fullest extent the prestige and influence of the association as a whole could equivalent results have been secured.

#### Piano Ethics

There is printed in this issue of the MUSICAL COURIER a somewhat lengthy communication that seems to fit at this present time. Piano men must remember that to sell pianos there is something more than the mere "closing" of sales. To maintain the piano in its field of art it must have the confidence of those who do the selling, but back of it all is the maintaining the standards of ethics the little book issued by the piano merchants association sets forth so clearly and plainly. ¶ There is a vein of humor running through the communication, but it may be said that this may bring what is laid out by the men who prepared the book five years ago, and who are of upright standing and hold the respect of the high grade dealers of this country. What better time to again tell piano men who sell the responsibilities that surround them in protecting the piano, the foundation of their businesses, and endeavor to do this in the manner that is presented in the book that seems to have been lost in the bewildering conditions that surround us at this time?

#### Cutting Down Overhead?

"Buy from the maker and save the middleman's profits," is one of the oldest battle cries of business, and when the manufacturer is also the wholesaler and the retailer, there will always be argument as to whether the saving is real or only apparent. But, when the vendor is just a plain liar, and has no factory, although his letterheads shows views of "Inspection Department," "Sewing Department," and "Laundry Department," one welcomes the Federal Trade Commission's order to him to reform his ways. ¶ The foregoing is reprinted from a national business magazine and speaks for itself. It is more than faintly reminiscent of certain claims made by piano "factories." A large part of this abuse has been checked, fortunately, although a number of these "factories" are still running.



# Piano and Musical Instrument Section

## The Forty-two Commandments Handed Down by the Piano Dealers Association

NEW YORK, August 9, 1929.

Five years ago there was given to the piano world forty-two commandments that heralded the necessities of men engaged in the selling of pianos. Few dealers, apparently, ever received these commandments, and during these days of vacations, rest and what not there is seemingly a necessity that these rules and regulations be given wide publicity. Thus those who need such commandments shall have them before their eyes to formulate the necessary reorganizations or accepting the fundamental foundations to meet the changed conditions that now exist in piano selling.

These commandments were not handed down as were the Ten Commandments to Moses on Mount Sinai, but were prepared and printed by a committee of well known piano dealers with a reflective crystallization of thought that should have accepted the "shalls" in the same spirit that "thou shalt" has been received as printed in the Bible, and with the fundamental apparently that which "best project themselves into reality when crystallized in written documents."

The forty-two commandments thus written were prepared by John A. Turner, Jr., Tampa, Fla., Chairman; Robert N. Watkin, Dallas, Tex.; Frederick Barlow, Trenton, N. J.; J. Edwin Butler, Marion, Ind.; and A. C. Braden, Los Angeles, Cal.

The preamble to these forty-two commandments is interesting and possessed of much literary style, approaching the classic music piano men should be fully acquainted with, such as the three Bs, Beethoven, Bach and Brahms, one might suggest. The preamble is as follows:

### PREAMBLE OF THE CODE OF ETHICS OF THE NATIONAL ASSOCIATION OF MUSIC MERCHANTS

The ideals of men best project themselves into reality when crystallized in written documents. In every line of human activity a united written expression of that which is best for the common good becomes a strong force for progress. The mere expression clarifies the general sentiment. Nowhere is a formation of principles more needed than in business. In most industries there is a substrata of concerns which live by dishonest and unfair methods. Although they represent but a small part of an industry, the vicious, crooked competition of such concerns can have a most harmful effect upon an entire industry. The trade association offers the agency through which the forward-looking leaders of business can crystallize the conscience of their industry. Through the association united effort is possible to rid an industry of such practices.

Then under the title of "Code of Ethics" there is given those commandments which a dealer should follow if he would be of presentable personality to become a member of the National association of piano men, even unto the becoming a member of the Music Industries Chamber of Commerce. It is a pity this series of "shalls" has not been embodied into the ritual that always precedes the acceptance of a member of any organization that bases its membership requirements upon ethical reasons.

The rule seems to be that by accepting those as members that do not meet the requirements of the commandments they can be brought into the right state of responsibility in piano selling after mingling with those who have arrived to that ethical responsibility that is set forth in the following:

### Code of Ethics

#### National Association of Music Merchants

The head of the business shall be a moral man, of sound integrity, of good reputation, unquestioned honesty, and thoroughly trained and experienced in the vocation of Music Merchant. On the purely social side he shall be kindly, courteous, and sincerely friendly.

He shall consider his business an honorable occupation, and realize that it affords him a distinct opportunity to serve society.

He shall keep himself informed on music ideals, principles, and practices, through subscriptions to leading trade magazines, attending and promoting concerts, operas and musical organizations; be alert to utilize new and progressive ideas for the betterment of his business, and willingly cooperate with others in aiding the advancement of the music industry as a whole.

Employers shall not advocate or aid and assist in any movement which seeks as its object any other than square dealing with employees.

The employer shall give his employees cordial good-fellowship. He shall be sympathetic with them in trouble and give substantial assistance if necessary.

Profit sharing is recognized as a commendable rule of conduct. By sharing the profits, not only the employer, but also the employees receive dividends on invested capital.

The employer shall provide labor-saving devices to lessen the drudgery in the music business.

There shall be no discrimination made in the hiring of employees based on their affiliation or non-affiliation with organizations of men in similar employment.

"A fair wage for a fair day's work" shall be the governing thought in arriving at the rate of pay for all employees, having also due regard to general living conditions, appropriate recreational activities, probable savings, and the service rendered.

The employer shall educate his employees in the technical and practical phases of his business, not only for their own advancement, but for their increased efficiency as a unit of the business.

The employer shall provide his employees with sanitary conveniences, of which the descriptive adjective "Sanitary" is not a misnomer, and the noun "conveniences" not a joke.

Employers shall not criticize employees or try to belittle them before customers or fellow-employees.

The employee shall feel that his interest in the success of the business should be no less than that of the employer.

The employee shall educate himself and strive to grow in capacity for service, without, however, degrading his effort by measuring such service in terms of monetary value. "He who serves best profits most."

### Buyer and Seller

Courtesy shall be extended to all salesmen or representatives inquiring for business. It is thoroughly good conduct not to see salesmen who desire to present subjects of no interest to the purchaser. The time of salesmen shall not be needlessly wasted in having and completing interviews.

Truth and honesty shall be observed in all interviews. No misleading statements shall be made to secure lower prices, nor shall prices of competitive firms be shown to each other.

The terms of payment governing the purchase and the place of delivery shall be fixed at the time the purchase is made, and carried out to the letter. Discounts for cash can be taken only if payment is made within the time limit specified.

### Between Merchant and Merchant

The Music Merchant shall establish and maintain intimate, cordial and friendly relations with others in the same line of business. He shall lead or support others in the craft to higher ideals of business morality, and co-operate with fellow music merchants for the benefit of each and all.

He shall not make false or disparaging statements, either written or oral, or circulate harmful rumors respecting a competitor's product, his selling prices, or his business, financial or personal standing. He shall not stimulate the trade-mark, trade-name, slogans or advertising matter of his competitor.

When a new store is established, those in the business shall welcome such new competitor, proffer him information or advice if he so desires it, and exhibit the same good-fellowship to him as they extend to others of the craft.

No music merchant shall directly or indirectly offer employment to an employee of another music merchant. This shall not be construed to prohibit negotiations with any one who, of his own initiative, or in response to public advertisement, shall apply for employment.

Hiring employees away from a competitor, or inducing them by other means to leave a service is thoroughly unethical. Bidding for the services of those already in employment demoralizes the local labor conditions and tends to raise the cost of labor to all music merchants.

### Between the Merchant and the Public

The music merchant shall have a lively interest in all that relates to the civic welfare of his community, and should join and support the local civic and commercial associations. He should particularly participate in those movements for public betterment in which his special training and experience shall qualify him to act.

He shall gather and disseminate practical and useful

information relating to his business in order to provide the public with fair and correct general understanding of such matters, and also to refute untrue, unfair, or exaggerated statements on matters that appertain to his profession which may appear in the public press or elsewhere.

He shall interest himself in all proposed legislation affecting his business, study its provisions, justice and fairness, and take measures in connection with others to see that the best interests and welfare of his calling are safeguarded.

Music merchants shall create confidence with the purchasing public by deserving it. The object of rules of conduct under this section is to make satisfied customers.

The music merchant shall have an orderly and inviting place of business. It shall be kept clean and absolutely sanitary.

He shall take advantage of no man's ignorance and shall see that employees are trustful and straightforward, and that they do not misrepresent or overcharge the confiding.

Treat the keen and confiding buyer alike.

### There Shall Be One Price for All

Equal courteous, polite, attentive service shall be given to customers whether they are large or small purchasers.

The music merchant shall adopt some rational and efficient cost system so that he may secure a just and fair percentage of profit on all sales. In figuring the cost, he must not only include cost of merchandise, but also the proportionate cost of overhead, taxes, interest on borrowed money, losses in business, and all other expenses which arise out of the operation of the business.

The custom of giving out-of-the-ordinary service, or giving extras without charge, is not good practice. A fair remuneration shall be charged for such transaction.

In the matter of customers' complaints, the music merchant shall frankly admit errors, make adjustments cheerfully, and give the customer the benefit of the doubt.

The giving of prizes, premiums, souvenirs, or any other gifts as a free inducement to trade, is unwise. It lowers the standing of the business. Sales should be made on basis of quality and intrinsic value.

On CONTRACTS: The rules under this section have as their object the regulation of contracts between all of the parties mentioned in the code, to-wit: employer and employees, buyer and seller, craftsman and purchasing public, etc.

Contracts shall be simple in offer and acceptance, sufficiently formal to be valid, with the consideration concisely expressed, and with an object unquestionably legal. It should avoid obscure language, useless verbiage, and the inclusion of so-called "joker" clauses.

Never sign a contract without reading and fully understanding it.

The terms of the contract shall be carried out according to the spirit as well as letter of agreement.

The word of mouth contract is as valid as the written contract, and must be as faithfully carried out.

Specifications accompanying contracts shall not only state the quantities, qualities, and a complete description of the articles specified, but also clearly define the trade terms used or trade-names and customs understood to be part of the specifications.

The music merchant shall at all times seek to elevate the standards of his business by practicing the ethical standards set forth, and be enthusiastic inspiring others in the business to do likewise.

Each individual music merchant who conducts his business so that his own honor will never be besmirched by his own act or omission, will aid in maintaining the honor of the entire business.

Adopted at Annual Convention, New York, June 3rd, 1924.

That pianos can, and "shall" be sold in the manner prescribed is not to be looked upon as impossible—in fact, those who prepared this ethical text book are to be accepted as of the elect, and members of the association also must be classed with these men of brains and experience who spent much time in the preparation of the rules and regulations for the protection of those who buy pianos.

Let piano dealers and salesmen study what is here reprinted. Let them study the "shells," apply them to whatever new ideas they may introduce to bring the piano back from the grave so many have dug for it, and yet which seems to open its mouth for the coffin that has not been found necessary to accept the invitation to the dance of death that piano men generally seem to feel is the end of piano selling. The piano never will die as long as music lives, for it is part of music, the fundamental in fact.

In asking the MUSICAL COURIER to reprint these forty-two commandments I do not mean to insinuate that it requires that number to bring piano dealers into sanctity, when it only required Ten Commandments to save the inhabitants of the world, and just to bring to piano men the necessity of heeding what the trade requires to make good dealers.

R. J. C.

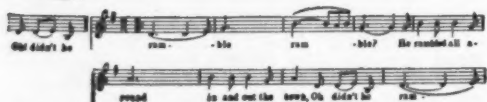


## Piano and Musical Instrument Section

# Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."  
—OLIVER WENDELL HOLMES.



### The Three Greatest Discoveries of the Present Day Which Have Been of the Greatest Utility to the Piano Business.

A correspondent asks The Rambler what inventions of the present day are the most valuable for the piano. Quite a poser. Each manufacturer believes he has in his factory certain methods of manufacturing that make his pianos the best in the world. This, of course, applies to the real piano, not the no-tone instruments that have created such havoc upon this question of stencils, commercials, medium-grades, and high-grades.

It is hard for the general public to distinguish as between these grades, for each is advertised and talked about with the same vocabulary. One can hardly find piano talk that is not filled with the efforts of advertising men to extol the piano he is writing about and using the same terms of praise that the artistic pianos of the day utilize.

So letting all that pass, The Rambler will endeavor to express some opinions that may be of value to those who are interested in piano progress—this means in the making.

Manufacturing and distribution are two specialties. One can make a piano, but it takes just as much ingenuity to sell that piano. The Rambler once said in an address that after the first Steinway piano was made, it had to be sold before the second one could be built. That is a historical fact.

When the first Steinway piano was built, it was all hand work. No machinery existed in those days, so the inventive ability of piano workmen has been brought into play, and today the machinery of a piano factory holds a higher percentage of the manufacturing than does the old-fashioned hand-work.

To be a piano workmen in those days spelt preparation in an apprenticeship that the indenture of Jonas Chickering gives evidence of, for the man who worked in a piano factory had to do everything in the creating of a piano.

To answer the question of the correspondent is taken to mean just what the greatest inventions of the present time are, and that leaves the full iron plate, the overstrung bass, etc., out of the running. So The Rambler will refer to three inventions that seem to have created more advancement in the arriving at the piano of the present day than anything else. Probably these inventions that will be referred to by The Rambler have nothing to do with tone, but it did do something to the gathering materials that added to the arriving at tone. While of a small percentage, there is no question that the piano has been made better and arrived at a lengthening of the life of the piano, and likewise giving the replacement idea of the distributors a set back that might be referred to as a black eye.

#### The Mighty Three

Here are the greatest inventions The Rambler may mention, and each stands upon its own ground of fulfillment of what was promised when the manufacturers were induced to accept and place each after the other in the processes of manufacturing.

The first is the brass flange of Billings. All know what that did for the action.

The second is the vegetable glue that has been of so much advantage to the piano.

The third is the lacquer finish that cut time from production to an extent that the time of production was shortened by weeks.

The Billings brass flange was something that the action makers and piano manufacturers would not con-

sider when the inventor took up his walks from factory to factory. The Rambler well remembers Billings entering his office in New York. He had the aspect of an umbrella mender more than a man of genius with a something on his back that was to prove of invaluable advantage to the piano. It took several years to induce piano makers to render recognition unto the inventor, and The Rambler takes delight in believing he had much to do with the work of introduction.

The vegetable glue was also looked at askance by piano manufacturers and other wood workers. The advantages of that new discovery were not accepted without trials. Few manufacturers seemed to recognize the claims of the inventors, or those who took up the material, or gave that attention to it the makers claimed would revolutionize woodmaking products that utilized glue.

To show just what this meant here is a letter that was recently sent out by A. S. Perkins, Vice-President of the famous Perkins Glue Company. This letter was addressed to the Woodworking Trade, and gives some facts regarding this new glue, designated vegetable glue, that will bring back remembrances of the days when piano manufacturers were looking with doubt upon the new invention, and took it up with the same reluctance that the Billings brass flange was accepted. Mr. Perkins says:

South Bend, Ind., July 29, 1929.

#### To The Woodworking Trade:

While doing a little desk "house-cleaning" this spring the writer found a list of Perkins Glue Company customers in the year 1911. Looking over the list it was a matter of very great pride to observe the names of those who are still our customers. Some of the companies listed have fallen by the wayside as a result of the war or other causes, but considering the concerns still in business we have retained approximately 90% of our business of 1911. One of the customers listed, who is our valued customer today, had sufficient faith in the Perkins product and in the Perkins Company, to lend the company in 1908 the money with which to build our Lansdale, Pennsylvania, factory, where all Perkins Glue has been processed.

This list of customers was built up during the years 1905 to 1911 and as every one of these old customers will remember, it was exceedingly uphill work to get this start. Vegetable Glue had never been heard of for the woodworking trade and the Perkins Glue Company was obliged to give customers the free use of equipment in order to introduce the use of the glue.

We are old enough now to talk about the "new generation coming on" and there may be some of our younger customers and prospective customers who do not know the history of Vegetable Glue, to whom no doubt a little information at this time will be interesting.

One of the first things one thinks of in regard to any invention is "what has it done for the world" and we are also very apt to think of this first in terms of dollars and cents. The discovery of Vegetable Glue by Frank G. Perkins back in 1905 has saved the woodworking trade millions of dollars. Next year we have our 25th anniversary and up to this time the Perkins Glue Company alone has sold 230,000,000 pounds of glue to the woodworking trade. Taking into consideration the varying prices at which vegetable glue and animal glue have been sold during this period, an average saving of 11 to 13 cents per pound is a conservative figure to use and this figures out a saving by the use of Vegetable Glue of approximately \$27,000,000.00 ON FIRST COST ALONE. Considering increased spread, improved and cost saving methods and service rendered by Perkins Glue Company, this amount would be increased by many hundreds of thousands of dollars.

In addition to the saving in money is the fact that during the World War the price of animal glue would have been prohibitive and many industries would have been obliged to close, if dependent on animal glue. Further than this it is a well recognized fact that there is not in the world today sufficient animal glue stock to supply the requirements for built-up wood; and this is without regard to what the price would be of the available quantity, were it not for Vegetable Glue.

It has been said that all revelation and all inventions have come to the world at a period when the need indicated that the right time had come. It has also been said that "there is something which is stronger than armies and that is an idea whose time has come" and surely it appears that the idea of Vegetable Glue came for the woodworking trade at an opportune time. There has never been a statement made to the effect that previous to the Perkins' discovery, a pound of Vegetable Glue had ever been used in the woodworking trade.

Another of the great accomplishments of this discovery has been the improved condition of the glue room. The

health and happiness of thousands of workers have been improved and better working conditions made possible by the use of Vegetable Glue. Ask any glue room crew using Vegetable Glue today, to go back to animal glue and what would be the result?

We are not asking any favors of the woodworking trade in return for this service—but we are asking that the woodworking trade shall not overlook the fact that the same quality of product and the same quality of service that sold the 230,000,000 pounds of glue is still being maintained by the Perkins Glue Company and is at your service now.

The Perkins Glue Company does not ask its customers to try out different lots of material shipped and to choose what does the work—we sell our customers the glue that is best suited to their particular work and stand back of our products with Perkins Service.

We take this occasion to invite all of our customers, and prospective customers, to visit our factory at Lansdale, Pennsylvania, and see for themselves the manufacturing care which results in PERKINS PROVED PRODUCTS.

PERKINS GLUE COMPANY,

By A. S. PERKINS,  
Vice-President.

#### Gaining Recognition

The Rambler recalls many a talk with manufacturers regarding the new glue at the time the Perkins Glue Company was working so hard to introduce it. It took time and hard work to induce the piano men to recognize the value of the new "sticking" process that for years had been a problem with animal glue with piano manufacturers.

The Rambler well recalls the difficulties he had in this respect during the '80s when he was selling pianos at retail. One well remembered year was when a series of rains that ran through the summer in the Southern states made the glue question one of serious import. The animal glue just would not stick. The veneers curled up, the ribs on the soundboards loosened up, and all kinds of misfortunes were met with in pianos sold.

Today we hear little of the troubles of those days. Dampness seemed to have met its foe, and today vegetable glue has practically taken the place of the animal glue of days of the past; especially is this true as to the piano makers.

#### A New Revolution

The third great invention is of more recent presentation. The question of varnish was one that reflected the same defects inherent in the use of the animal glue. It took from six to eight weeks for a piano case to run through the varnish department, and with some manufacturers much longer. Doubts were many among piano manufacturers as to whether the lacquer finish was possible.

Let the mind go back to the discussions in the piano trade as to the feasibility of the French dull finish. It will be recalled that at one of the conventions of the piano manufacturers the question was discussed in full. Col. Conway, of the Kimball, took the subject seriously, and upon his return to Chicago The Rambler remembers an order sent to the factory by Col. Conway that 1,000 pianos be finished upon the French process. It was soon found that the French finish would not stand the climate. It soon dried out and it had to be dismissed. The people wanted the dull finish, however, and that meant the varnished instruments had to be rubbed down. That just meant additional time, which spelt dollars. Efforts were being made all along the line to reduce cost of production, yet the dealers wanted dull-finished pianos, and that meant the public wanted them.

So the lacquer finish was introduced. The real work of introducing the highest grade quality of the lacquer The Rambler believes can be credited to Maas & Waldstein as far as the piano is concerned. Its work was first with the furniture trade. Then there was the piano manufacturers to convince. The cheap grade manufacturers did not care much as to results, and to this element Maas & Waldstein did not pay any address. It was with the slow moving high grade manufacturers, who always are the hardest to convince that traditions can not be stamped out with new inventions; but the manufacturers that took up the Mawalac finish certainly found a wonderful something that was an advance in finishing that causes many to find the old varnish department another world as to processes and without that fear of results that made both manufacturers and dealers troubles, to say nothing of the resentment of the buyers of pianos, especially of the high grade.

AMERICAN  
**PIANO WIRE**  
"Perfected" "Crown"  
AMERICAN STEEL & WIRE COMPANY  
Subsidiary of United States Steel Corporation  
CHICAGO—NEW YORK—and all Principal Cities



# THE STEINERT PIANOFORTE

*The Exclusive  
Piano*

**M. STEINERT & SONS**  
Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

# MEHLIN PIANOS

The only substantial improvements in piano-tone production made in forty years are the result of Mehlin research. These improvements are embodied only in Mehlin Grands and Uprights—the highest development ever attained in the art and science of piano construction.

**PAUL G. MEHLIN & SONS**

*Ware Room*  
509 Fifth Avenue (near 42d Street)  
New York  
Office and Factory: West New York, N. J.

*The Name Value Group*

"AMERICA'S FINEST PIANO"  
**A. B. CHASE**  
ESTABLISHED 1875

"THE SWEET TONED"  
**EMERSON**  
ESTABLISHED 1869

"SECOND OLDEST PIANO IN AMERICA"  
**LINDEMAN & SONS**  
ESTABLISHED 1850

*A Distinctive Line  
for  
Exclusive Representation*

A. B. CHASE - EMERSON CORP.  
12 WEST 42nd STREET  
NEW YORK, N. Y.

FACTORIES AT NORWALK, OHIO

# WING & SON

*Manufacturers of the*

# WING PIANO

*A musical instrument manufactured in the  
musical center of America for  
sixty-one years*

Factory and Offices  
Ninth Ave., Hudson and 13th Streets  
New York

# MATHUSHEK

*Grand, Upright and  
Player Pianos*

NEW HAVEN AND NEW YORK

**MATHUSHEK PIANO MANUFACTURING CO.**  
132nd Street and Alexander Avenue  
New York City

*The Finest Piano Action  
in the World*

# WESSELL, NICKEL & GROSS

*Gives the Pianist  
the Touch that Creates  
True Tone Color*

Manufactured in New York, U. S. A.

# THE BAUER PIANO of Today

embodies the most highly developed principles of piano making tonally and structurally. It is a marvelous instrument. Its selling power is not the least important feature.

**JULIUS BAUER & CO.**

Factory: 1335 Altgeld Street, Chicago, U.S.A.  
ESTABLISHED 1857

# THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

*Manufacturers of*  
Grand Keys, Actions and Hammers, Up-  
right Keys, Actions and Hammers,  
Pipe Organ Keys  
Piano Forte Ivory for the Trade

# STIEFF PIANOS

*America's Finest Instruments  
Since 1842*

**CHAS. M. STIEFF, INC.**  
STIEFF HALL  
BALTIMORE, MD.

## Where to Buy

### ACTION BRACKETS

**NASSAU ACTION BRACKETS**, manufactured by the Nassau Foundry & Mfg. Co., Inc., Box 253, Nassau, Rens. Co., N. Y. Our specialty Upright Player and Grand Brackets. 27 years' experience. Prices right. Quality best. Correspondence solicited.

### ACTIONS

**WESSELL, NICKEL & GROSS**, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

### CASES, WOOD PARTS AND CARVINGS

**BRECKWOLDT, JULIUS & CO.**, manufacturers of Piano Racks, Sounding Boards, Bridges, Rib Stock, Trappevers and Hammer Mouldings. Dolgeville, N. Y.

### LACQUER

**MAAS & WALDSTEIN**, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawaiac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

### MACHINERY

**WHITNEY, BAXTER D. & SON**, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

### PIANO HAMMERS

**VILIM, VINCENT**, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

### PIANO PLATES

**AMERICAN PIANO PLATE COMPANY**. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

### STAINS AND FILLERS

**BEHLEN, H., & BRO.**, 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

### WOOD CARVINGS AND TURNINGS

**S. E. OVERTON CO.**, manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

# MUSICAL COURIER

*Weekly Review OF THE World's Music*



Minna Krokowsky

"She Is a Spirited Performer Playing with Energy and a Well Defined Feeling of Climax."

—Edward Coleman Moore, *Chicago Tribune*.



